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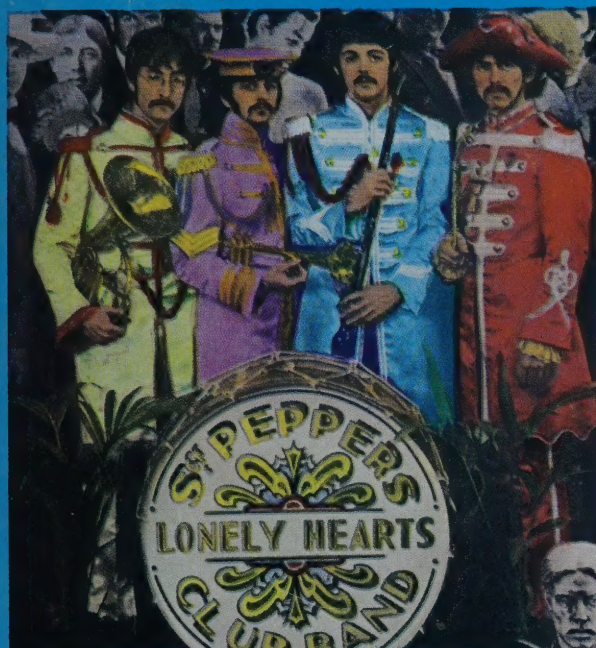
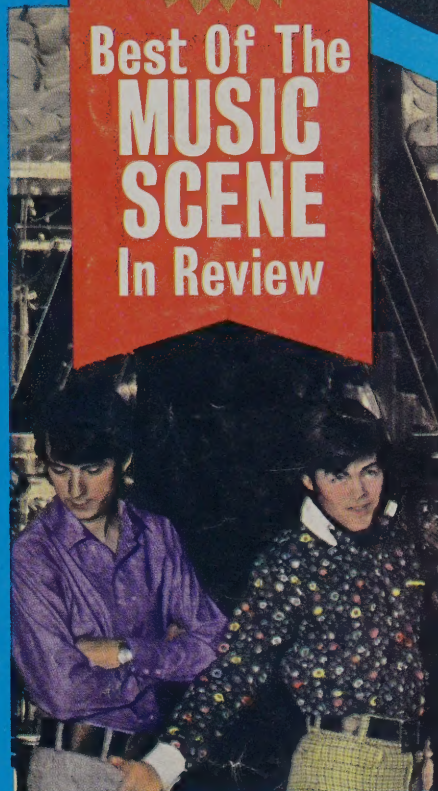
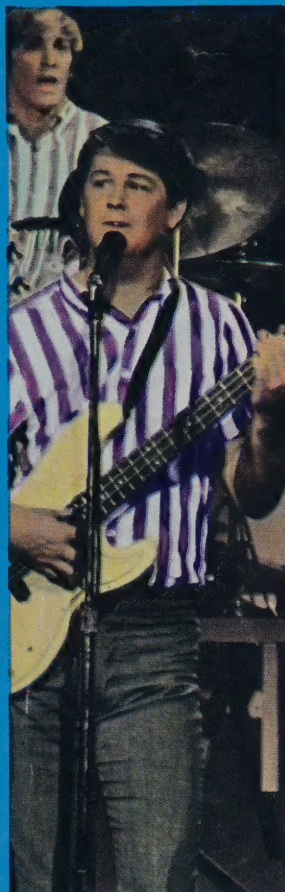
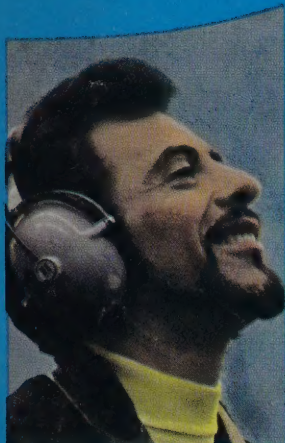
HIT PARADER

CDC/ a Charlton publication

YEARBOOK

1967
COLLECTOR'S
EDITION

Best Of The
**MUSIC
SCENE**
In Review



BEATLES • **MONKEES** • **BYRDS** • **MOBY GRAPE** • **SIMON and GARFUNKEL**
SPONFUL • **FOUR SEASONS** • **RAIDERS** • **SUPREMES** • **ROLLING STONES**
MAMAS and PAPAS • **BEACH BOYS** • **JEFFERSON AIRPLANE** and many more

THEIR SONGS AND STORIES

RECORD LISTINGS

MUSICANS SHOPPING GUIDE

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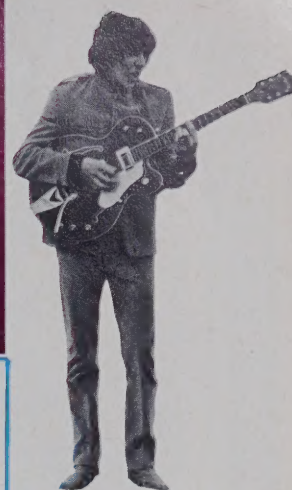


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Charlton Lyric Library

No. 6 Winter

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BEATLES



**HOPE YOU
DO ENJOY
THE SHOW**

Despite their flamboyant appearance, the Beatles are still the same, sane, straightforward people they were four years ago. Their opinions and beliefs are the same, only now they understand why they believe in them.

"I've had a lot of time to think," said John peering at me through his wire-rimmed specs, "and only now am I beginning to realize many of the things I should have known years ago."

"I'm getting to understand my own feelings. Don't forget that under this frilly shirt is a hundred-year-old man who's seen and done so much -- but at the same time knowing so little."

John regards the Beatles' new LP "Sgt. Pepper's Lonely Hearts Club Band" as one of the most important steps in the group's career.

"It had to be just right. We tried and, I think, succeeded in achieving what we set out to do. If we hadn't, then it wouldn't be out now."

Apart from his green frilly shirt, John was wearing maroon trousers, and around his waist was a sporran.

Why the sporran, I enquired. "A relative in Edinburgh gave it to Cynthia as a present and, as there are no pockets in these trousers, it comes in handy for holding my cigarettes and front-door keys."

I joined George sitting quietly on a settee nibbling on a stick of celery. He was wearing dark trousers and a maroon velvet jacket. On the lapel was a badge from the

New York Workshop of Non-Violence. Their emblem is a yellow submarine with what looked like daffodils sprouting from it.

"Naturally I'm opposed to all forms of war," said George seriously. "The idea of man killing man is terrible." I asked him about his visit to India and what it had taught him.

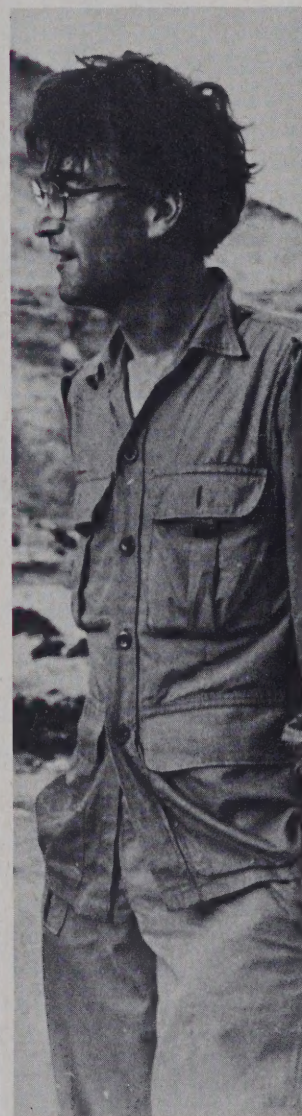
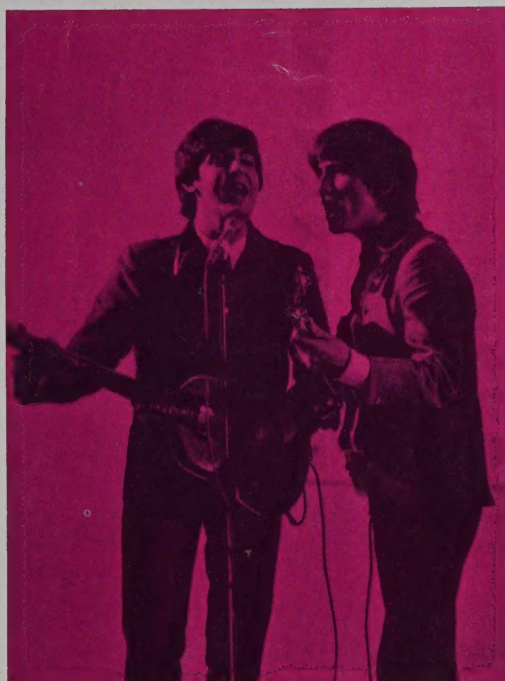
George: I think too many people here have the wrong idea about India. Everyone immediately associates India with poverty, suffering and starvation but there's much, much more than that. There's the spirit of the people, the beauty and goodness. The people there have a tremendous spiritual strength which I don't think is found elsewhere. That's what I've been trying to learn about."

George has taken the time to find out about many religions, not merely just to dabble in them but really to learn and know.

"Religion is a day-to-day experience. You find it all around. You live it. Religion is here and now. Not something that just comes on Sundays."

What had he been doing for the past year, I asked. Didn't he ever get bored? "Oh I've never been bored; there's so much to do, so much to find out about. We've been writing and recording, and so on."

The LP "Sgt. Pepper" took them almost six months to make and it has received mixed reviews from the critics. Having achieved worldwide fame by singing pleasant,



hummmable numbers, don't they feel they may be too far ahead of the record buyers?

"From the acceptance of 'Sgt. Pepper', we've proved that people are very, very

aware of what's going on around them nowadays. They think for themselves and I don't think we can ever be accused of underestimating the intelligence of our fans."

(turn)

John agrees with him. "The people who have bought our records in the past must realize that we couldn't go on making the same type forever. We must change and I believe those people know this."

Of all four Beatles, Ringo, I think, is the one who has changed the least. Perhaps a little more talkative, more forthcoming. The one whose personality isn't quite as obvious as the others, and still the most reticent. He is very contented, and what's best by the others is all right by him. What had inspired the sleeve cover of the album -- a montage of familiar faces crowding round the Beatles? "We just thought we'd like to put together a lot of people we like and admire," said Ringo. Included in the picture are Diana Dors, Oscar Wilde, Karl Marx, Shirley Temple, Max Miller, Lawrence Of Arabia, Bob Dylan and Stuart Sutcliffe, the former member of the Beatles who died in Hamburg.

I drifted over to where the now clean-shaven, and much thinner Paul was sitting, sipping a glass of champagne. He greeted me in his usual charming manner and enquired after my health.

"You know," he said, "we've really been looking forward to this evening. We wanted to meet a few people because so many distorted stories were being printed.

"We have never thought about splitting up. We want to go on recording together.

"One reason we don't want to tour any more is that when we're on stage nobody can hear us or listen to us. And another reason is that our stage act hasn't improved one bit since we started touring four years ago. The days when three guitarists and a



drummer could stand up and sing and do nothing else on stage must be over.

"Stage performance as an art is going out, anyway. I think the Rolling Stones had a shock when they didn't do a bomb on their last tour. I think Mick was worried.

"Many of our tracks nowadays have big backings. We couldn't produce the sound on stage without an orchestra. And if we were to do ourselves justice on stage now, we'd have to have at least three months to produce a brand new act. And it would probably be very unlike what you'd expect from the Beatles.

"We feel that only through recordings do people listen to us, so that is our most important form of communication. We have never thought of ourselves as one sound...Merseybeat wasn't our invention. We have always changed our style as we went along and we've never been frightened to develop and change.

"I think this has been the reason for our continued success. We could have stopped thinking up new things and brought out 'The Son Of Please, Please Me' or 'The Son Of Love Me Do', but that was not on.

"We work on one song and record it and then get tired of it. So we think up something very different. The strength of any act is doing something that you wouldn't associate with them.

"For instance, I feel that the Supremes are too alike with most of their discs. If they did something good and you said: 'Who's that?' and were told 'The Supremes' and you hadn't identified it with them, you'd be pleasantly surprised. That would add strength to their appeal.

(continued on 78)



the BYRDS

Although this interview with the Byrds appeared in *Hit Parader* as far back as the July 1966 issue, their views remain unchanged. Watch for a new Byrds' interview in an up-coming *HP*, where they discuss their "Younger Than Yesterday" album.



HP: The other day I was talking to Bruce Langhorn and he believes that your music is an extension of electrified Chicago R&B.

Crosby: Some of it definitely. We've been influenced by it, sure. Chicago rhythm and blues bands. Sure we have. But, we're much more folk oriented than that.

McGuinn: We do much more rambling and rolling stuff than R&B you know, chung chung, that's kinda deep hard stuff.

Crosby: We got influenced from them in, well, for instance, like our guitar balance is like theirs. We run a very high lead guitar and a loud rhythm guitar.

HP: Were you systematic in developing your sound or did it

just come out that way?

Crosby: We were both at the same time. We were systematic though we didn't plan it that way. As it all happened we said "Hey, that's groovy, isn't it" and "Hey, look this is starting to, oh yeah."

McGuinn: We knew what the map of things to happen would be, but we didn't plan anything in particular, we just watched them fall into place.

Crosby: We kinda knew if we put all these pieces in the same basket they would make a take.

HP: Do you think your sound is typical of the West Coast?

McGuinn: No. It's got maybe a little touch of West Coast in it,

when Dave sings the high lines.

HP: How would you describe the West Coast sound?

McGuinn: Usually we think of the Beach Boys (McGuinn hums in high falsetto).

Crosby: Yeah, he accuses me of that sometimes. I think I got just as much church music as the Beach Boys. But, I wouldn't say we were a regional sound because a lot of people think we sound English too.

McGuinn: We're trying for an international sound.

Crosby: The less limitations we can hand them the happier we are.

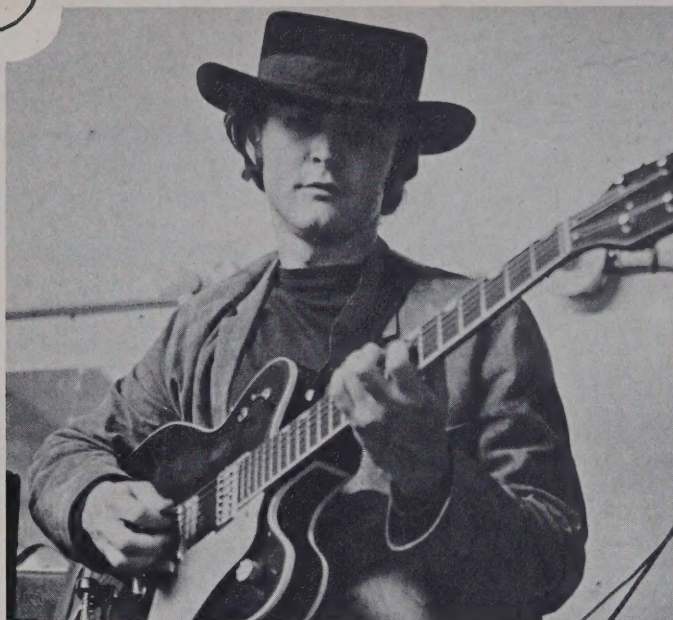
HP: Langhorn said what the groups are doing now is synthesizing all forms of music.

Crosby: It sure is. You have all kinds of sources, African, South American, blues, folk, jazz, a lot of jazz, a lot of Ravi Shankar.

HP: Why is Ravi Shankar so popular on the West Coast?

McGuinn: It's not just the West Coast. The Spoonful are into it and Paul Butterfield's band too.

Crosby: Into ragas, you mean. The Spoonful are aware of it. Neither Zal or John are raga players. They never got hung up with that. But, they're very much aware of the drone qualities of that music. Zal is aware of it from a peculiar point of view. Those scales and sounds are present in an awful lot of places, not just Ravi Shankar's music. For instance, they're present in



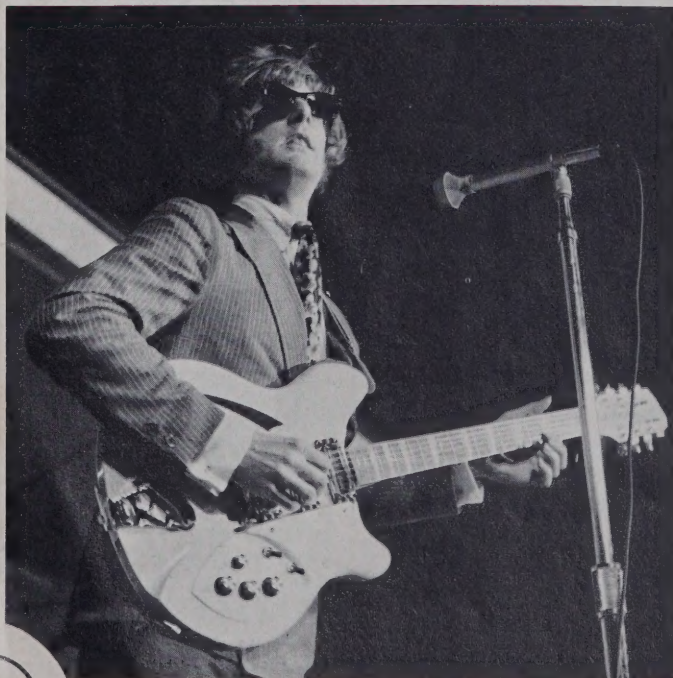
David Crosby



Chris Hillman

Mike Clarke

Gene Clark



Arabic prayer calls which Zal heard first-hand. The Butterfield band is much more aware of it. Mike Bloomfield, their lead guitarist, plays ragas that are really exceptional. (ED. NOTE: BLOOMFIELD NOW HAS HIS OWN BAND).

HP: Do you think Butterfield's music could get big on the charts?

Crosby: It all depends on what they do and how they handle it. They could achieve the reputation as the definitive blues group. Because they cut everything else that's happening currently except possibly the Blues Project. But, I think they cut them too.

HP: Have you heard the Miller-Goldberg Blues Band?

(ED. NOTE: GOLDBERG IS NOW IN BLOOMFIELD'S BAND).

Crosby: Sure I have. I think they're a great band. They're beautiful and at least one of them is a very good friend of mine but I don't think they're as strong as the Butterfield band for only one reason - Mike Bloomfield. Bloomfield the incredible. There are a couple of cats though - Langhorn could give him a run for his money, in blues, but that's about it. There aren't too many around. Bloomfield is just a monster guitar player.

McGuinn: Bloomfield's an old friend of mine from Chicago. We met when we were around 15.

HP: You're from Chicago?

McGuinn: Sure I used to hang around at the Gate of Horn, the Old Town School. I remember early Odetta, Frank Hamilton, Pete Seeger when it was really beautiful.

Crosby: Jim was out there when it was first starting to happen, you know the Gibson, Camp days, the old Gate of Horn.

HP: Do you think the Rolling Stones image is a good image?

Crosby: In England they have a very strange image. It's largely raffish, rebellious, anti-establishment. The kids really do appreciate and enjoy it, it's the same

kind of thing the Beatles did a little more subtly and with finesse. But the Stones have a lot of good things going for them. They make very good records and they're tremendously good performers on stage. When they have a good audience. When they walk into a fully heated-up concert, they can destroy the place. That's about the best thing I could say about them. However, they are not the definitive blues band. There's a tremendous gap, wide open, waiting for the definitive blues band. It hasn't happened yet. Butterfield could be it, maybe Miller - Goldberg, or it could be the Blues Project. There's hundreds of blues groups happening everywhere. It's fantastic - 16 year old kids like Barney Kessles.

HP: How come there seems to be so many young talented kids getting into rock and roll?

McGuinn: It's sort of a logarithmic acceleration.

Crosby: It's an acceleration pattern. The music gets more popular so a higher level of kids get involved with it. A better level of creativity is involved with it. A Bloomfield never would have been involved with blues 10 years ago. It would have been too down and dirty, draggy and even bad for him. He wouldn't have dug it. So he wouldn't have been a blues guitar player. But the field advanced to the point where it becomes possible for him to do it. And then you know he's a much happier cat in chops (CHOPS - WHAT A MUSICIAN PLAYS WITH HIS HANDS, OR HIS MOUTH) and in attitude than most of the cats that used to do it. He's much brighter and further out. I never would have been a rock and roll musician if it hadn't been for the Beatles bringing it to a place that I could go to.

HP: Do you think the Beatles brought us up to everything that is happening now?

Crosby: Absolutely. They made the single largest jump in the whole development pattern.

McGuinn: It started happening with Dusty Springfield and people like that for a while.

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THE BEACH BOYS

Brian Wilson is a genius, I think. I can't be sure because I don't know what the word means; but the way I see it, you have to use a very special word to capture the rare, mind-blocking, blinding talents of this 23-year-old whose grasp of popular music is iron-clad and total.

He alone in the industry -- at the pinnacle of the pop pyramid -- is full creator of a record from the first tentative constructions of a theme to the final master disc.

Brian is writer -- words and music -- performer and singer, arranger, engineer, producer with complete control even over packaging and design.

All of which leaves him with a unique responsibility which he does not wear lightly.

So heavy are the self-imposed burdens of complete control that Wilson has retired from personal appearances altogether, and forever, to enable him to meet the mounting challenges from within his inventive musical soul.

But he had watched, also, the joyous, flexible skills of Lennon and McCartney and the explosive freedoms of the newcomers on the United States musical scene in 1965.

The rigorous tour-demands were becoming impossible for Brian Wilson on top of his writing tasks but with massive earning-power at their mobile feet, it would have been stupid and downright bad business for the group to stay at home.

So...he himself quit the road and into his place stepped an unknown 22-year-old, Bruce Johnston, "phantom" Beach Boy.

Bruce, then unpublicized, had recorded with Terry Melcher and in appearance and

HOW
THE
BEACH
BOYS
STAY
ON
TOP

(turn)



attitude and, more important in the range of his voice, he blended swiftly with the Boys.

And, to Brian's delight, the substitution worked and fans, he found, accepted his reasons for absence as valid and important.

"This was confirmation of what I'd believed," he said. "That kids were becoming very aware musically. They had started to wonder where songs actually came from.

"And they come from inside human beings."

Thirteen of the songs emerge on the Boys' thirteenth album - "Pet Sounds", Wilson's proudest product thus far and a certainty to provide the group with their eighth gold album for sales exceeding 1,000,000 dollars per album.

But the fourteenth song sent the pop world staggering with delighted wonderment.

It was called "Good Vibrations". Instrumentally, the track is quite brilliant; no symphony was ever scored with more inspirational patience and, because Wilson is as much a sound-fiend as a maker of melodies, he used four separate recording studios (each in a different neighborhood), to build the four-tracked tape into a most masterly record.

Wilson's instinctive talents for mixing sounds could most nearly equate to those of the old painters whose special secret was in the blending of their oils. And what is most amazing about all outstanding creative artists is that they are using only those basic materials which are freely available to everyone else.

'Phantom' Bruce Johnston now both tours and records with the group. Though he is not included in the 2,000,000 dollar a year Beach Boy Corporation, he receives a

very handsome salary and he is, in any case, heir to a multi-million drugs and canning fortune.

They started, with no great seriousness, by making a record called "Surfin'", while they were still at school at Hawthorne, on the Californian edge of the Pacific.

Brian recalled the song: "Mike (Love) and I wrote it because surfing was becoming a big craze and someone in school suggested a song about the sport. It was no great musical creation, but it did bring something of the essence of surfing and the sea to music."

So it did. It altered the course of contemporary music in the USA, this one slight song recorded in two hours in Hollywood, on a single-track tape system with little Jardine playing a standard double-bass twice as big as himself, 14-year-old Carl Wilson on acoustic guitar, Brian himself standing up using brushes on drums and Mike Love singing the vocals with a severe cold.

The record sold more than 40,000 copies in the dying weeks of 1961. And it went to No. 3 in Southern California in a chart distorted beyond belief by the twist and





its many variants. (Chubby Checker was No. 1 at the time).

In the U.S. as a whole, the record reached 75 which is no bad thing for a first disc by schoolboys reflecting the spirit of an ocean which is as remote from most Americans as the Tiber is from the good people of Nelson and Colne.

From this first single, the Beach Boys drew \$900 in royalties which wasn't much - and, in fact, not enough; that is another story - but it was sufficient to take them back into the studio for another single, "Surfin' Safari".

Brian adores his group, not as a contemporary, but rather like a patriarchal games-coach. He knows their faults and he raps hard and fast and directly when he doesn't get what he wants. And the Beach Boys are not always easy to deal with.

Equally, he seeks constantly for some redeeming quality. It may be the sexual magnetism which draws the nation's girlhood to the bronzed, iron-necked Dennis. Or, the unbelievable niceness of Carl. It could be the loyalty and half-stated simmering wit of Al Jardine. Or again the show-off, overt, non-toxic appeal

of Bruce Johnston.

For each of them Brian has hour, upon hour, of analytical conversation to bestow on a listener.

But it is for Mike Love that he preserves his special praise. He respects Love as a remarkable entertainer (whose potential reaches far beyond rock and roll, or any form of music...away into boundless uplands). Also, Brian has a faint but deep sense of personal guilt over Mike who is MC and leader on stage, yet, can never be overall leader.

And what about Brian himself?

(continued on 73)

THE MAMMAS CALIFORNIA



The Mama's and Papa's are from New York; that is, most recently from New York. They now live in Los Angeles (Laurel Canyon, to be more specific), but they weren't born in either place. Denny Doherty is from Halifax, Nova Scotia ("Subject to the crown and all that, you know"); John Phillips and Cass Elliot hail from Alexandria, Virginia, although they didn't meet until New York; and Michelle Gilliam was born in Long Beach, California but raised in Los Angeles.

The foursome is definitely different, even in the pop music field. If categories are your bag, you might call them intellectual hippies. They take everything in stride and aren't unduly impressed by life or success or any of those transitory things. They dig pleasure and people and nightlife and music. They dig Hollywood, too, except that they miss the kind of life they had in New York.

"It's a funny thing out here," said John. "In New York the kids are close together, everything's happening in just a few square blocks. There's more of an intellectual atmosphere there, like with movies and things. Out here, kids seem to have to freak out before they'll groove with something intellectual. They can't look at something straight, it has to have emotional kicks. Some of them don't seem to think too far beyond the next Rolling Stones single."

"On the other hand," said Cass, "most of our friends are out here now. Most of the people we're tight with are those who were somehow involved with the folk thing - like the Spoonful, the Byrds."

Cass has the richest female voice in pop music today. Without her ever-glowing warmth, the Mama's and Papa's would be at a complete loss.

"My parents used to sing," says Cass, "not professionally though. The first piece of music I really remember was 'Nutcracker Suite'. The second piece was 'Peter And The Wolf', which I still love with a passion. During the war there was a record 'Myrtle The Turtle'. It was about a defense plant turtle who went to work for the war effort. I liked that song."

"We sang opera around the house because my father was an opera fanatic. He used to make up words in any language just to fit with the music."

AND THE PARAS DREAMING

"Actually, I became an actual, living, working, breathing participant when I was about 4 years old. There used to be a kiddie show that came from Baltimore called "Saturday At The Hippodrome" in a movie house. They used to go down into the audience and pick people to do things. I sang "Don't Fence Me In".

"Then I had the longest professional slump in the history of the world. I didn't sing for another 20 years. Actually, for about 15 years I didn't sing a note professionally. I figured I had done so well at the Hippodrome I didn't want to spoil my reputation.

"I didn't really start singing again until after I left college...which I attended for 6 weeks. (Ed. note: American University in Washington, D.C. in case any alumni are reading this.)

"At college I met Tim Rose, leader of the Big Three, and sang with them. Then I was in the Mugwumps with Denny and Zal Yanovsky and John Sebastian. When the Mugwumps broke up, everybody came back to New York from Washington, D.C.

"When I had just returned from the Virgin Islands, I worked at the Night Owl for two dollars every other night and a hamburger every day.

"When we came back from England, I went back to the Night Owl to see Joe Marra. He was crying and he offered me a job as M.C."

Graham Nash of the Hollies has the greatest praise for Cass, and Cass reciprocates.

"I've always liked the Hollies. When they first came to America last year, they had a record that was #1 in England called "I Can't Let Go". It's one of the greatest records I've ever heard in my life. I never heard it over here. When I was in England, I heard it. It was one of the largest selling records there.

"I can't understand why it took the Hollies so long to get established over here. They've had 12 records in the top ten in England. They're a good group.

(continued on 71)





A POET AND A ONE MAN BAND

Simon and Garfunkel

Paul Simon and Art Garfunkel were college students and folk singers with a modest following and an excellent but largely neglected folk album, "Wednesday Morning, 3 A.M."

One summer, while S&G were in England, Columbia took "The Sounds Of Silence" out of the album, overdubbed drums, an electric guitar and a Fender bass, added a deep echo and released it in the pop field.

"I wasn't violently against it" says Paul. "It sounded okay after a couple of hearings. I didn't think it was great, though. I didn't say, 'Oh, they screwed up my song with electric guitars and drums.' I was pleased with that. It grew on me. Now I strongly prefer the electric version to the non-electric version."

"I think the electric instruments and drums are much more fitting."

What was the first song Paul wrote with other instruments in mind?

"Richard Cory" and "Homeward Bound", I guess. I was still in England then. Most of the stuff in the "Parsley Sage" album, too. Some things in that album, though, are a year or two old.

"They were all recorded straight. 'Sounds Of Silence' was the only thing overdubbed. Actually, 'We've Got A Groovy Thing Going' was recorded with instruments before 'Sounds of Silence' was."

Lack of communication between people was the idea behind "Sounds Of Silence" so we asked Paul to explain the reasons for it.

"To communicate could imply understanding", Paul told us. "Most people don't understand what other people are saying and for various reasons."

"1) They are interpreting the words

differently or the words are not clear enough so that you understand exactly what the person means.

"2) You're not really listening to what the person is saying.

"3) The person is not saying what he really means.

"These are all different kinds of ways that we do not communicate with each other. So this is the rule. Lack of communication is the rule, it's not the exception. 'The Sounds Of Silence' is about that. I think it's particularly true in an urban society.

"The cities breed people tumbling over other people. They have so many problems on their mind, that they really don't have time to communicate well. Besides that, they weren't taught to communicate. They don't know how to speak, or write, or read."

"Why do you think this fault exists?"

"Well, for many reasons" continued Paul. "Educational process. Some people just don't have too many smarts to begin with and they're not really going to make it. Although that's not really a criterion, because there are people who aren't very bright, who can communicate. But we're not going into the subject of whether what you have to communicate is worthwhile or not. Forget about that. But in the 'Sounds Of Silence' I was talking about the mechanized society that tends to break down communication, because it gives you all sorts of crutches."

What are some of Paul's favorite songs and how did he write them?

"The Dangling Conversation", "Feelin' Groovy", "For Emily Wherever I May Find Her". Songs are favorites, and then they fade when they've been around so long. I used to like 'Sounds Of Silence'

a lot, but I don't now.

"It took three months to write 'Dangling Conversation'. It was the same theme as 'Sounds Of Silence', but on a personal level rather than a societal level. It's about me, mainly. I put it together verse by verse. I wrote the second verse first.

"59th Street Bridge" came when I was coming home one morning about 6 o'clock and I crossed the 59th Street Bridge. I thought of it while I was driving and I just started singing.

"I usually write the melodies first. I keep them in my head. Sometimes I forget melodies because I'll try to keep four or five going at the same time.

"I've never used a tape recorder, but I think I'll start with one now.

"'For Emily' was a strange song. I wrote it all in one night. One of my fastest songs. I was playing around with a guitar melody and I sang the first line, 'what a dream I had.' It came quite easily.

"'Homeward Bound' I wrote when I was working in folk clubs around Liverpool and I wanted to get back to London. I missed my girl and my friends. It was kind of depressing. I was living out of suitcases, getting on trains every day and going to the next place. It wasn't a pleasant ten days. I did like the north of England - the people. I got very homesick for London and that's how I wrote it.

"I wrote 'Hazy Shade Of Winter' in Manchester, England. It didn't quite come off for me. It didn't exactly say what I wanted it to say. I finished it and did the best I could with it. If you're going

(continued on 81)

The Turning Point

SUPREME



For The Supremes



"We had always hoped for a number one record," said the Supremes, "but it happened so suddenly it surprised us."

"Where Did Our Love Go" was their ninth record. "All the rest were flops as far as sales go. About five were nice sellers, but never real big hits."

In a business where success may take a few weeks, or many years, the Supremes had learned that a recording artist can't always determine in advance just when the big break will arrive.

"While we were on tour with Dick Clark, we called home and were told, 'Your new record is #38!' 'But it just came out!' we said. When we finished the tour and returned to Detroit the record was #1."

"Where Did Our Love Go" was the big record of the summer of 1964. It was as popular in the adult discotheques as it was in teen hangouts. Distinguished author William Saroyan mentioned the song in the Saturday Evening Post, calling it "a kind of strangely moving and meaningful fugue-harmony." The 45 sold a million copies and an LP with the same title went soaring up the charts. "Where Did Our Love Go" even made the top three in England.

What pleases the Supremes most about their success is that it allows them a chance to express their versatility on records. They've cut several different albums on the Motown label. One was recorded live in a nightclub, with the girls doing tunes like "Make Someone Happy" and "Anyone Who Had A Heart." On other LP's they do English hits, Sam Cooke songs, Rogers and Hart favorites and a live at the Copacabana recording. The Supremes have even re-

corded country and western material, like "Tumbling Tumbleweed," and lots of show tunes.

"We can sing anything you want from folk to rock and roll. Unfortunately, though, all that many people want to hear is our latest record."

Nightclubs offer the best showcase for the Supremes' talent. The girls have been working bigger and better clubs every month with their classy act. They have become very big international stars.

It took a long time for them to reach their present high peak of success and popularity. Diana Ross, Mary Wilson and Florence Ballard had been close childhood friends in Detroit. They sang together in school or at parties and were encouraged to appear at church socials and local amateur shows. The girls used to rehearse with another singing group, five young men who called themselves the Primes. "They taught us quite a few things about music" said the trio. Today, those five guys are known as The Temptations and they've been doing all right on the pop music scene themselves.

During their last year of high school, Diana, Mary and Florence entered a big talent contest, competing against thirty other acts and won first prize. A short time later a talent scout from Motown records heard them at a record hop. The girls auditioned, signed a contract and had a mild hit with their first release, "I Want A Guy."

When the girls were still in high school, Florence had wanted to be a nurse, Mary, a school teacher and Diana, a dress designer. The threesome held onto their original plans until a few years ago, when it became obvious that singing would be

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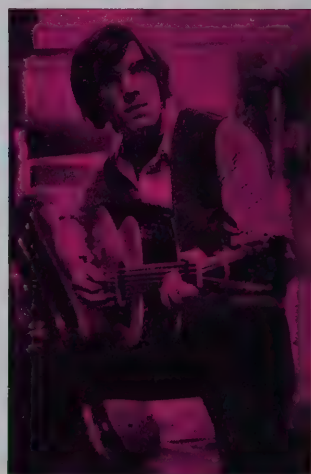




the lovin' SPOONFUL



from
the
very
beginning





In person, the Spoonful - John Sebastian, Zal Yanovsky, Joe Butler and Steve Boone - are like the Marx Brothers jumping up and down, joking, eating pizza, trying to escape two souvenir-seeking girls wielding scissors, watching old movies on TV and other absurd carryings-on.

They all played in various rock and roll and folk groups before they joined forces a few years ago.

John Sebastian has been (in his own words), "a student, an assistant gin-buying lead-boy for Lightnin' Hopkins, an apprentice to a guitar-maker, somebody who wanted to be a sailmaker's apprentice but only sanded the bottoms of boats, and a music player." He plays guitar, harmonica, autoharp and rubber bands, he's been on dozens of recording sessions and he writes some real fine songs.

Seems like it is impossible to know John. He'll look you in the eye when you talk to him, but you get the funny feeling he'll say, "I'm sorry, would you say that again?" Somewhere in his brain there is a jugband chugging away 24 hours a day. Lazy spring breezes blow country blues in one ear and a warm baby named Lorey whispers in the other. "Did you ever fall asleep on a newly mowed lawn?" he asks. He has a tool box full of harmonicas with all broken reeds. Somehow he manages to find

the right one. His legs go in two different directions when he walks. He trips a lot. When he hunches over his guitar, his weeping hair hangs down like a willow tree. He hates being away from home. Just a sleepy bull-toad.

Zal Yanovsky looks like Ringo, he's the most humorously outspoken Spoonful and he once worked on a Kibbutz in Israel for 4 months. "Then I ran around for 2 years all over the place and came back to my native Toronto and lived in a laundromat and played my guitar a lot and didn't do anything for almost a year but was the funniest kid on the block. I used to hold court in an all-night restaurant, every night." After stints with the Halifax Three and the Mugwumps, Zal met John Sebastian and came to New York. Zal plays guitar and armpit and jokes around a lot.

At 3 o'clock in the morning, when everybody else is knocked out, dragged down - Zal is just starting to get his second wind. He is a bottomless juke box of memorized folk songs, pop songs and he can sing Nelson Eddy - Jeanette McDonald duets all by himself. He likes to wear sloppy clothes and huge hats and big round sunglasses. He stands on his head and scoots around the recording studio on a microphone boom. Suddenly, he thinks of an old folk song and runs to get John's acoustic guitar while everybody is trying to get down

to business. He pulls his shirt up and talks to his navel, does the black bottom and pauses to cough on a cigarette - suddenly all the insanity, footwork, mouthwork and belly laughing is right there in his guitar playing. He plugs the guitar into his ear or his belly button and bends strings and tries to make the sounds come out of his mouth. When Zal sleeps, if he sleeps at all, his guitar plays all by itself sitting up in the corner.

Joe Butler, singing drummer, started a band while he was a weatherman for the Air Force. He also studied economics. "Between college and Air Force I learned to add and to kill people, but I decided I didn't want to do that. So I played the drums a lot...and loud." Joe is the intellectual in the group - most of the time.

Joe Butler goes into laughing contortions and rolls all over the floor when Zal clowns around. "God, Zallie, you're the funniest guy I ever met." Joe talks the essence of things. He'd probably make a great actor. He talks movie scenes so graphically that you think you're watching it on the screen. He talks that way about life in general, too. His thoughts pour from his brain into his mouth so fast that occasionally he stutters. When he leaves, your nerve ends are jangling and you get the strange feeling that you have been communicating with another human being. Zal has

(turn)



convinced Joe that he's getting too fat, so Joe eats hamburgers and throws the buns away.

Steve Boone's life is summed up thusly: "I starved for a whole year. I was an attendant in a grocery store and then I became a musician at the age of 17 after an automobile accident. I played rhythm guitar for 2 years in an 8-piece twist band. Then I was in a 4-piece swing band and didn't play rock and roll. I played for mobsters at dances. Then I quit playing music to go back to college, because I was in college at one time, majoring in engineering. Then I went to Europe and came back and met John." Steve plays bass and likes to drive sports cars.

Steve Boone climbs a tall ladder in a recording studio and sits at the top watching all the antics below. He only comes down when he's needed. When the other three go into the control room to listen to play-backs, Steve sits at the piano all alone in the studio knocking out sad little songs. If you get him on a bad day he won't show up for an interview because, "I didn't like the whole concept." He looks like a celery stalk with the leaves on top, a bored celery stalk.

The smooth, flowing, happy sound the Lovin' Spoonful has today wasn't easy to achieve. Drummer Joe Butler explains:

"Even through all the cacophony anybody could see that early Spoonful group was really different. It was so different it was shocking. That's why I wanted to join them. Rock and roll groups that cover and imitate other sounds can get jobs easier, but it took us two months of work to get good enough to sell our different sound.

"We've all changed our playing since we first started. Fortunately, I never got hung up on one thing because I never took lessons. I've played a lot of different styles. None of us are locked in. We all change our style to fit the song. We never had the problem of adapting ourselves.

"The Spoonful's first drummer was very good, but he didn't learn to listen closely to what the other instruments were doing. What we've all learned now is to listen closely to each other - don't listen superficially. The only thing good about the Spoonful at that time was Zally. No matter what happened Zally was smiling and he put on a good show which knocked me out, because many of the sounds they made were really horrible. They'd only been together for about a week or two. John wasn't used to the stage at all and Steve was uptight because he didn't know what was happening. But Zally did the whole thing.

"Now, John is the Spoonful clearing house more than a leader. We all come up with ideas. First of all the whole idea of "leader" originates wrongly. A "Band

leader" was a man who played and hired men to play with him, in every town he went. The Beatles for a long time said they didn't have a leader, but actually they had Lennon. John Sebastian has the most extensive musical background and he also writes most of the tunes. So he has a feel for it. Usually, he's right. The feel he envisions is what you try to get down. Taking that into consideration it's only proper that he should have the final say if there's ever a toss up. Many times we've all suggested that John play something or other. We all try for a feeling. We've decided that John should settle arguments when they come up. We have a little joke that John is the leader only for rehearsals.

"It's good that way because things are coming too fast and an argument can hang people up. John eliminates a lot of hassle. Usually, what he says is right because he wrote it. But we all co-operate in adding things and eliminating things."

The music of the Lovin' Spoonful begins with the songs written by John Sebastian.

"Primarily, there is no pattern at all to the way songs come out," says John. "I usually get one line or two lines that suggest everything else, and the whole thing develops from there. Sometimes it's with a melody, and sometimes it's just a line. For an example: 'Do You Believe In Magic In A Young Girl's Heart' was with me for six months along with a melody for the first line of the song. I just had that thing travelling around in me for a long time, until finally I sat down and wrote it. It kicks around in your head for a long time, until you can work it out into a complete tune.

"What I usually do when I get lyrics and the melody at the same time is to write the lyrics out. That will make me remember the melody. The biggest trouble was when I had to remember a melody alone (ed. note: John doesn't write music) but Lorey solved this problem by buying me a tape recorder. I haven't written lyrics and forgotten the melody to them, but I have written two pages of lyrics and lost them.

"The deadly third verse is a famous Sebastian phenomenon. Quite often I will get two verses and I'll need one more verse. I don't know whether it's laziness or what, but it just seems as though I've already finished the song. Sometimes I have to go back and revise the whole thing. As a matter of fact, usually the third verse that I have to wait six months for, comes out being an addition rather than a repetition but it sure slows things down."

The talents of many people were combined to produce the Lovin' Spoonful's biggest hit record "Summer In The City".

It began about 8 months before the recording session when John Sebastian's

15 year old brother Mark wrote a bland little tune about young love in the city in the summer. John didn't think much of the song. But the chorus, which began "But tonight it's a different world," had some appeal so John put the song aside temporarily.

A few months later he came up with a little riff while doodling around on a piano. One night, as John was about to go to sleep, Mark's chorus, the piano figure and some new lyrics all fell into place.

After the Lovin' Spoonful returned from England, they went into the Columbia Recording Studios for 2 long nights of recording.

Steve Boone did the arranging. He added another instrumental figure, and, together with the other guys, selected the instruments to be played.

The instrumental background was recorded in 4 steps. The first take had drums, organ, electric piano and rhythm guitar. Next, a bass and autoharp were dubbed onto the soundtrack and the third time around a guitar. The final overdub added more percussion, including a big wastebasket that Zal kept hitting with a drumstick.

Recording studio conversations between Zal and recording director Erik Jacobsen are always interesting. Like, at one point, after playing his guitar, Zal asked Erik, "You like those chakka chakkas? Those are some of my best chakka chakkas."

Later, after another take, Erik says, "Zally, Steven says you're not playing the same notes as the bass."

Zal replies "I'll play what I want to play...and if it doesn't make it...I'll gladly bend reluctantly."

When the instrumental background is finally complete everyone sits in the control room and listens to it again and again and again.

At one point, Erik switches the music from the gigantic recording studio loudspeakers to a tiny car radio speaker to get an idea of how the song sounds on an average radio. "Can we hear it so loud that it stuns the imagination?" says Zal.

Everyone is dying to hear the vocal... even just once...but John is too tired.

He sings it the following night. Donovan drops in and listens for a while.

When John wrote the song certain notes sounded to him like car horns. After the vocal has been added, Erik and the Spoonful get together with a sound effects man to add the city noises.

John wanted to start with a quiet noise so the sound effects man added a silly little Volkswagen horn. Zal picked another horn, then everybody made suggestions and more noises were added.

"I was awakened one night by the sound of a pneumatic drill," John told us. The memory of it was added to the song.

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ROLLING STONES



Let us consider that unique phenomenon - the Rolling Stones' public image! When the Stones began rolling, approximately three years ago, they founded their personal approach upon a direct appeal to young peoples' impatience with authority and the basic premise that no one likes to be told what to do - especially a teenager. The Stones became "the defiant ones" - representatives of the eternal struggle between youth and the aged - champions of the "it's my life and I'll do what I like with it" school.

The parents spotted the declaration of war upon their authority and rejected the Stones - the Stones promptly rejected the parents.

Today there exists a huge social barrier between the older generation and the Stones - a barrier which some critics argue must be broken if the group is to "appeal to a wider market" and make the transition, like the Beatles, into films.

Since their early days the group has progressed immeasurably, both musically and lyrically - take a good listen to "Ruby Tuesday" - and Jagger is without equal on stage as an agitator and interpreter of musical excitement.

Any improvement in the group as entertainers has been largely overshadowed by the regular bursts of shock publicity and personal life exposes in a National Press, apparently as dedicated to a policy of "with the Rolling Stones only bad news is good news" as the group themselves are to their uncompromising attitudes and opinions.

"Why should we have to compromise with our image?" posed Brian. "You don't simply give up all you have ever believed in because you've reached a certain age.

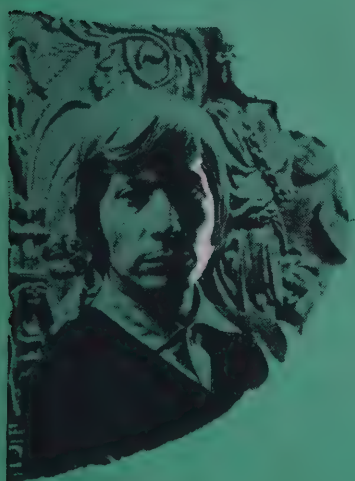
"Our generation is growing up with us and they believe in the same things we do.

"The pictures of me taken in Nazi uniform were a put-down. Really, I mean with all that long hair in a Nazi uniform, couldn't people see that it was a satirical thing? How can anyone be offended when I'm on their side? I'm not a Nazi sympathizer.

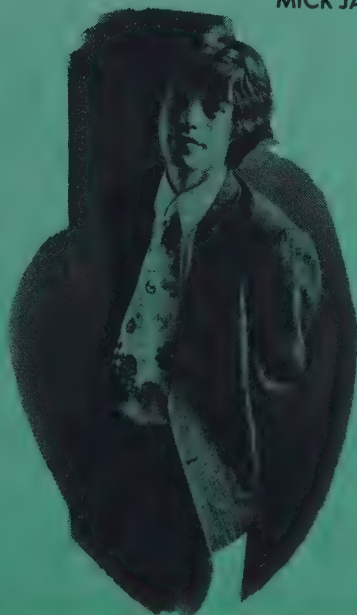
"I noticed that the week after the pictures of me taken in that uniform appeared, there were photographs of Peter O'Toole in the same newspaper, wearing a German uniform for a film he is making. But no one put him down for wearing that!

(turn)

CHARLIE WATTS



MICK JAGGER



KEITH RICHARDS



THE DEFIANT ROLLING STONES

At this point enter Mr. Keith Richard in his maroon leather jacket, University of Hawaii T shirt and orange neckerchief, full of apologies for being late as he had forgotten it was his chauffeur's day off. How does he see the possibility of coming to terms with the older generation as the Beatles appear to have done?

"You can't suddenly become accepted overnight by cutting your hair, putting on a suit and saying, 'Look, aren't I nice?' -- it's not us -- it's not honest, and why should we?" asked Keith.

"We haven't got the same PR setup as the Beatles," added Brian. "Anyway, I think you must understand that certain of the Beatles share a great many of our ideas and opinions."

We moved on to just who exactly are the Stones' fans now. Brian obliged by describing one who had moved along to other interests.

"Margaret Stokes' was a Stones' fan three years ago but she 'copped' out," he said. "Now she's probably married with a kid and another on the way. She and her husband go to the same pubs as her parents and they are both bored

with life. If she goes to see a pop group at all, she'll go and see Dave, Dozy and Speakeasy!

"Sometimes we get the old characters like the one we met in a country club over the weekend. He came up to us and said he was a fan and that he'd been in the business forty years and prophesied that we'd be all right, 'as long as you keep yer 'armonies!'

"Our real followers have moved on with us -- some of those we like most are the hippies in New York, but nearly all of them think like us and are questioning some of the basic immoralities which are tolerated in present-day society -- the war in Vietnam, persecution of homosexuals, illegality of abortion, drug taking. All these things are immoral. We are making our own statement -- others are making more intellectual ones.

"Our friends are questioning the wisdom of an almost blind acceptance of religion compared with total disregard for reports related to things like unidentified flying objects which seem more real to me. Conversely, I don't underestimate the power of influence of those who, unlike me, do believe in God.

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BRIAN JONES



BILL WYMAN



THE TEMPTATIONS

AN INVESTMENT THAT PAID OFF



One reason the Beatles "retired" was that they were getting tired of touring. Everywhere they went, they were prisoners in their hotel and they hardly had a chance to enjoy the places they visited. It's understandable why they stopped making personal appearances. But many other popular groups who don't have to worry about being torn to

(turn)



pieces by their fans if they walk the streets in broad daylight still don't like to tour. They're reluctant to leave their comfortable homes and let the fans who made them rich and famous see them in-person.

It's quite a contrast with the jazz and country and western musicians who seem to spend most of their lives traveling from one small town to another. A jazz or country musician who can put on a good in-person show can earn a tidy income for the rest of his life. They don't even need a hit record. Most of the money in the music business is in personal appearances, not records.

Artists like Duke Ellington, Count Basie, Coleman Hawkins, Ernest Tubbs, Hank Snow and many others have been on the road for twenty or thirty years. Most pop groups are lucky if they last two or three years.

One popular group that's been around for several years and intends to be a permanent fixture on the music scene is the Temptations.

Mel Franklin, Otis Williams, Eddie Kendricks, David Ruffin and Paul Williams were veterans of several other groups before they joined forces. In 1960, they signed a recording contract with Berry Gordy. The guys released many records, but they didn't have a hit until 1964, with "The Way You Do The Things You Do."

Berry Gordy, Jr., bossman at Gordy, invested more than ten thousand dollars in the Temptations before the group

finally got a hit record. Now, the five talented singers are on their way to becoming a permanent fixture on the music scene.

Back in 1960, Berry signed two groups to recording contracts. Within two months one of the groups - the Marvelettes - had a million seller with "Please, Mr. Postman." The other group, the heroes of this article, went over big on personal appearances, but couldn't seem to make it with a hit on records. They had a wide range of vocal styles, smooth harmony, and creative arrangement, but no gold discs.

Most record companies drop a group if they fail to come up with a hit within a year or two. But like a man digging for an oil well he knows is hidden somewhere deep in the ground, Berry Gordy had faith in their potential and spent over \$10,000 on studio fees, musicians, arrangers, engineers and promotion for one Temptation record after another. Nothing happened for almost four years.

In 1964, Hitsville record producer Norman Whitfield said to the guys, "This will be your year." He began a competition among the Hitsville songwriters to come up with a big hit record for the Temptations. Men like Smokey Robinson, the team of Holland, Dozier and Holland, Berry Gordy, and Norm Whitfield himself submitted songs.

"We recorded some great material," recall the Temptations. "But one day Smokey Robinson said, 'I have the bomb'. We did a song he'd written cal-

led 'The Way You Do The Things You Do.' If it wasn't for the Beatles, who were dominating all the charts, our record could have made No. 1.

"The Way You Do The Things You Do," sold enough records as a single, and as part of our first album, to pay off all of the money Berry had spent on all those other records."

While they were waiting for their first big record, the Temptations spent long, arduous hours perfecting their smooth vocal harmony and skillful stage presence. Even when they were an "unknown" group they made a big impression on audiences.

Now, after a string of hits that includes "My Girl," "Ain't Too Proud To Beg," "Beauty Is Only Skin Deep," and "Since I Lost My Baby," The Temptations have crowds lined up in front of the country's top nightclubs even in the rain and cold. These five slender, over-six-foot-tall, sharply dressed young men put on a show that has every audience screaming for more.

The Temptations spend a lot of time on the road, appearing in clubs, concerts and theatres.

"If you don't like traveling, you shouldn't be in show business," said Mel, the spokesman for the group. "That's how you spend 90% of your time. If you want anyone to see you, you have to go to them.

"If you're doing one-nighters, often you don't even have time to check into a hotel. You go from one city to the next on a bus.

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THE Four Seasons

HOW THEY LAST AND LAST

What has eight legs, long hair, a million-selling record and fades out of sight within a year?

ANSWER: The average rock and roll singing group. Remember Freddy & The Dreamers? The Moody Blues? Ronnie & The Daytonas? Diane Renay? Roy Head? Gerry & The Pacemakers? A year or two ago they were all famous people.

Going back just a few months, have you heard your favorite d.j. play anything by Barry Sadler, the Toys or Bobby Hebb lately?

Not many performers or groups have what it takes to be a consistent success. Just the other day we had the pleasure of talking to a rarity in the pop music world...a group that's had hit after hit, for almost five years...the Four Seasons. "You can become very lucky and get a hit record. Somebody with a combination of a good producer, good material and a little effort can make great records. But making it is nothing. You have to stay there."

How does a group stay on top?

Hard work never does any harm. It's nice to have a little talent. You should keep improving and even take a few calculated risks.

Like, right in the middle of a successful career, the Four Seasons just got a new manager, Fred Weintraub, owner of the Bitter End in



(turn)

Greenwich Village, a man who helped talent like Peter, Paul & Mary, Bill Cosby, the Serendipity Singers, Woody Allen and lots more. The Seasons are the first really big established group Fred has worked with, and the first rock and rollers.

Fred feels that "all the big talent of the future will come from the rock and roll area. The Four Seasons will be the forerunners of what's going to be the biggest thing in the business. There's a lot of talent in these four guys. They, the Supremes, and maybe three or four other rock and roll groups will become standards...like Sinatra and Tony Bennett. They'll be great performers who will develop for years and years."

The Seasons haven't been overwhelmed by their present success. They realize they can still grow. Under Fred's guidance they're discovering and developing new abilities in themselves.

"Most people think a pop music group has a very limited talent," say the Seasons. "When groups do TV appearances they usually do their latest record or their past hits. They rarely get a chance to show they can do other things as well.

"When we play colleges, we do a little variety show. We do comedy, standard tunes, folk music. The kids are amazed."

In addition, the Seasons don't neglect the songs that made them famous. They still sing "Sherry," "Big Girls Don't Cry," "Rag Doll," "Walk Like A Man," "Dawn," and all the hits, right up to their current chart-topper.

"To some people, singing the same songs over and over again can be a bore, but each audience is new to us. Most of them have never seen us before so we feel like we're doing the song for the first time. It's kinda groovy," says vocalist Frankie Valli. "I've wanted to be a singer ever since I can remember.

When I was young I couldn't afford singing lessons, so I taught myself.

"About two years ago I finally went to a vocal coach because I felt that there were things I was doing wrong. I sang for him and he told me that I shouldn't take lessons.

"Why do you want to take singing lessons?" he asked me. "If I teach you to sing the legitimate way, it'll change your whole style. You'll sound like the fifty other guys I teach."

"When the other guys in the group found out I was thinking of singing lessons, they almost killed me.

"I think studying is good up to a certain point. No one can teach you how to play; it's something you have to feel.

"Frank Sinatra studied with Quinlan for a very short time. Most people thought that if you wanted to sing like Sinatra you had to study with Quinlan. But I don't believe it.

"Each singer acquires his own characteristics, according to what he feels is right for himself.

"Pop music is the only business I know of that someone can get into with no investment, except the time and hard work it takes to be successful."

Every time a group has a hit, the pressure is on to equal or better it with their next record. The Seasons' list keeps growing.

"We're constantly looking for new ideas. Bob Gaudio has written almost everything we've recorded and when he hasn't been able to come up with something, we've been fortunate in finding someone who could.

"We try to make each record different than the one before. Like in 'Opus 17' we used the background voices louder than we ever have before...and we used a bigger band...more saxophones.



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the wild world of PAUL REVERE and the RAIDERS

To say that Paul Revere and the Raiders are a good, successful rock and roll group is a gross understatement. In the last two years, America has watched this group develop from the lower depths of pop music into one of the most visually-exciting groups around.

The world of the Raiders is one filled with screams, riots, million sellers, magazine covers, SRO audiences, television appearances, national tours. It is one of glitter, glamour, and wealth, but it is also one of hard work, constant pressure, and very little sleep.

When a group reaches the height attained by Paul Revere and the Raiders, they are spared the embarrassment of having to make false claims and exaggerations of their talent. Their achievements speak for themselves.

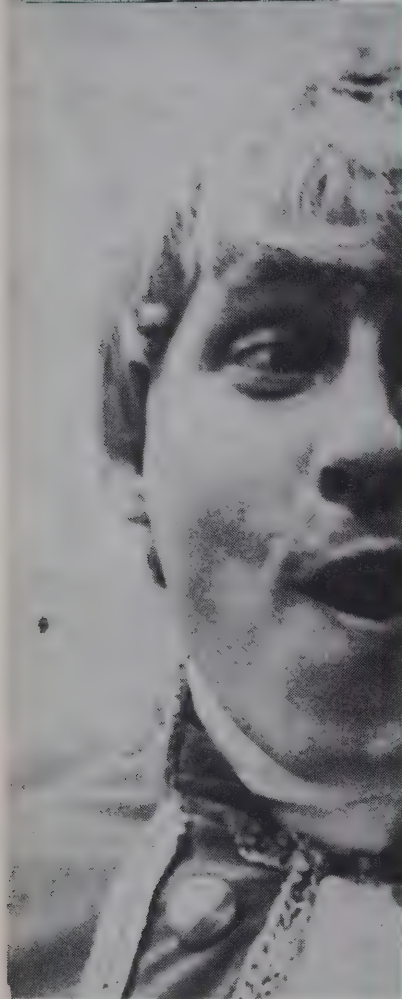
As an in-person group, the Raiders' drawing power is spectacular. Their stage act is not only the craziest, wittiest one going; it is the most fun to see. It's organized, but with just enough space left for spontaneous play. The group is at its best on stage, and it's nearly impossible not to have a good time at any of their shows. Audiences seem to know this, for the Raiders have broken the attendance records at virtually every city they've played - Denver, Chicago, Atlanta and you name it. The Raiders are undoubtedly the hardest-working of all pop groups: they spend an average of five out of seven weeks touring, giving concerts, which last year added up to a record 207 "live" performances.

Paul Revere is a very keen businessman-sensible, authoritative, tactful - which is a very good explanation as to why he leads the Raiders. A far more important reason, however, is his ability to maintain complete equality within the group, without disassociating himself from the needs and problems of each individual member. Paul has the respect, admiration, and trust of the other Raiders, and they know he's willing to help them, both professionally and personally.

"I feel that it's my duty to channel every dollar that's being spent on the group or because of the group, to the group. After all they've been through on the way up they deserve it," says Paul.

"There are a million outstretched hands

(turn)



trying to profit from us — like selling pictures or books, or packaging shows, or taking our music publishing from us. I'm trying to funnel everything into the organization so we can get what we deserve. There's no sense in our supporting fifty different people or organizations who are making bread off our efforts.

"I spend a full-time schedule consulting with our business managers to try to keep everything contained in the group. We try to control as much of every dollar that's spent on the group.

"I would rather that the other members of the band didn't get involved in this because it's depressing and a real mental hang-up. If they can devote their lives in the group to entertaining, to writing and performing, it's important because, if we ever lose that, we have nothing left. I've taken on the other responsibilities to guide the group.

"I know I couldn't stay as involved in the business end without wanting to give it all up if it wasn't for my family. That's my only consolation. My wife and two children are the reason I'm trying to accumulate so much money. I want to give them some security. This keeps the business end from becoming a drag.

"If I was single, I don't think I could concentrate the way I do on the business end without blowing the money and not being concerned about trying to corner every dollar for the group. I would probably let everybody that comes along take a share of the money to lighten the load. I've seen a lot of groups do that.

"But there are a few people I respect for being really sharp businessmen. Dave Clark is one. He's guided his group well. He's aware that Mike Smith is probably the most popular member of the group and he capitalizes on it the same way I try to capitalize on the boys in my group. It's an important thing.

"I was brought up in a church-going family. The only form of music we ever heard was the singing on Sundays. We lived on a farm and I had a beat-up old radio, but there was a lot of work to be done and there was really no time to listen to music.

"Then my mother, who used to enjoy playing piano when she was young, talked my father into buying one. She used to play re-runs of all church music.

"One day a hip daddy came over and he whipped out some boogie woogie on the piano. It really impressed me because it was something that I could feel. I was impressed with the low notes on the piano. That was the thing that stirred me.

"I tried to imitate it. I spent all my spare time in the house imitating what I'd heard. I made it a point to listen to the radio a lot, trying to pick out records that had piano parts that interested me. I'd try to duplicate them.

"My background was simply rhythm and blues, boogie woogie and Negro-influen-

ced songs. It was just self-entertainment — fun for me to do — until I got into my teens and rock and roll was making a major impression on the world.

"The first songs that I liked were by Bill Haley & His Comets. They had a thumping beat and it was the first music geared for the kids' ears. I sat down at the piano and played the songs they had recorded. I could hear the whole band going in my head even though it was just me playing.

"Elvis Presley's first records always had a boogie woogie type piano in the background. That gave me a new spark because it was something I could duplicate myself, sound-for-sound.

"Then Jerry Lee Lewis came along. I was really enthused because he had a sound that I could play naturally.

"Our road manager just got, from Sam Phillips for me, everything that Jerry Lee Lewis recorded. Many are collector's items including some he released under different names.

"When I started playing with guys in school, we did a lot of Jerry Lee Lewis stuff. I'd hear about guys who played guitar and I'd invite them to my house. But it was strictly an amateur doing-it-for-the-fun-of-it-type thing. We never intended it to lead to a group, but it did. The guys I played with in school never took it any further, but eventually I met the guys who are with me now."

Mark Lindsay, as lead singer, is the visual element which binds the antics of the Raiders to their music. His gentleness and sensitivity made Mark's presence particularly essential because he is a romantic, softening device for the others' humor. Besides vocalizing, Mark plays, when necessary, the trumpet, saxophone, flute and rhythm guitar. He, along with Paul Revere and their friend and producer, Terry Melcher, writes much of the group's material. To his teenaged admirers, Mark represents the ultimate in the unobtainable. He is, beyond all doubt, the super-star of American pop music.

"A lot of our latest music has roots in rhythm and blues with a little country music influence," says Mark. "Rhythm and blues on one side and country music on the other, are really the roots of American music.

"I'm from the Northwest. There was quite a bit of country music on the radio up there and no rhythm and blues at all when I was a boy. We had to turn our radios on Sunday nights to the Los Angeles stations that broadcasted the soulful church services and get R&B that way.

"I've always liked music, but when I was real young I liked, believe it or not, show tunes from Broadway shows. I listened to classical music sometimes, but not too much. When I was seven, eight or nine years old, "Hernando's Hideaway" knocked me

(continued on 74)

the HOLLIES

After three years as one of England's top groups with a dozen consecutive top ten records, the Hollies want to forget all that and make a fresh start in America.

"Bus Stop" and "Stop, Stop, Stop" got them established over here. Now Graham, Tony, Allan, Bobby and Bernie are determined to make the Hollies a dominant force on the American record scene.

THE HOLLIES DISCUSS POP



(turn)

HP: Why did it take so long to catch on in this country?

Allan: Because we didn't come over here until just recently. We always have success when we go somewhere and the people see us.

We've had visa problems before. We came to America four times before, but we couldn't go on personal appearance tours, and our TV exposure was very limited.

HP: Of all the records you've released in America, why do you think "Bus Stop" was your first big hit here?

Tony: It was very, very commercial. Also, it was promoted better than the others. We threatened to leave our American record label, so they suddenly woke up to the fact that there was this group called the Hollies. And now they'll never go asleep on us again.

We wasted a lot of good records getting known over here. They were never promoted properly. We left too much up to other people. We suddenly woke up and found that we weren't happening. So now we're doing more ourselves and we're a lot happier and more successful.

We had a naughty manager in the beginning and he ran off with all the money.

The first couple of times we came over here, we just weren't making money at all. We just came over trying to break through.



TONY

HP: Have you run into any other problems over here?

Graham: One isolated case we heard about was that somebody in Charlotte, North Carolina had banned "Stop, Stop, Stop" because we said "navel." If there are 400 million people in the United States, then there are 400 million navels, unless somebody's very sick.



GRAHAM

HP: One of your problems in the beginning seemed to be the lack of a consistent image.

Tony: We never got the right sort of publicity. We didn't go around beating up old ladies and things like that. We were just nice guys. (We beat up old ladies now.)

HP: Is there any one member who's the musical director of the group?

Graham: Our songwriting is a three-way partnership. I think it leads to fresher ideas when three people can tackle one problem.

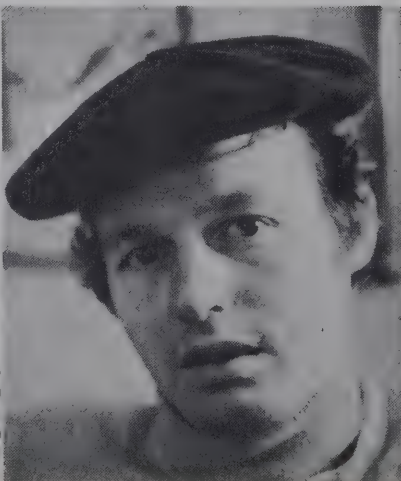
Tony: I've been thinking about this. There's a definite pattern to it. Like, if we work three ways, we get what I suppose you'd call a commercial song.

If I write one on my own, again it may be a commercial thing. If Graham does one on his own, it's fi fi flah flah. It's far from the sort of thing I write. It's more deep.



BERNIE

Bobby: Yes. Graham writes the more sentimental, deep things. Tony writes the commercial ones. Allan is more of a rocker. The beat is there.



BOBBY

Allan (whispering): I am a rocker.



ALLAN

HP: Do you think the quality of pop music has improved greatly during the last few years?

Bobby: Oh yes.

Graham: Of course.

Allan: Probably. Yeah.

Bernie: Particularly on LP releases.

Tony: I think the worst thing you can do is sorta sit back and think, "I've just got to be really way-out here."

For instance, there's a track on Simon & Garfunkel's new album which Graham thinks is great. Actually, I think it's diabolical. It's "Seven O'Clock News/Silent Night." I can't imagine them doing this, because I know them as people. It sounds as though they were trying to be really hip.

Graham: No. I disagree. You miss the point. The whole album was released as a tribute to Lenny Bruce. Basically, Paul Simon wanted to let people know that at last Lenny Bruce had died.

The last track, I think, is the epitome of the whole album.

Tony: You only know that because you're in contact with Simon & Garfunkel.

Graham: The only reason I deduce that is because the first thing I could hear on the news broadcast was the part about Lenny Bruce. I thought that, for them to bring the broadcast through the song at that point, where you could really hear the news, there must be some point to it.

Tony: But you're the only one that knows about it.

(continued on 70)

GROWING PAINS OF THE MONKEES

MONKEES

The most agreeable surprise of my first visit to Hollywood was meeting Mike Nesmith at a Monkees' recording session in the RCA studios. Warnings had already been registered that Nesmith was not the easiest person to interview, and as he had been up since 5:30 a.m., and just completed a lengthy recording session around midnight, I expected a taciturn reception.

Having introduced myself as a journalist from England, he courteously invited me to sit out and talk in the reception hall. Seldom have I been so impressed by an artist's good manners, intelligence and humour. If that sounds like too much saccharine, I can only add that finding this kind of personality in one so young and successful is so rare we must be forgiven the histrionics.

When I arrived around 10 p.m., Peter, Micky and Mike were completing the last track for their fourth album — "Star Collector." This included the single, "Pleasant Valley Sunday."

You can forget any further stories about the group not playing on their discs. Peter was playing electric organ, Mike guitar and Micky drums, with Chip Douglas, their record producer, on bass. There were ten or twelve takes before the group and arranger Lester Sill were satisfied with the track.

"Star Collector" was supposed to run for about two and a half minutes, but ran out of control as they improvised their way into six minutes of playing time, with Micky "bubby-ooing" his way into infinity. Dolenz was particularly gratified with the playback. "That's great, you guys," he shouted. "I can do some fantastic things with my sound synthesizer in there!" This electronic machine is Micky's latest plaything.

The group went back into the studio to tape some dialogue, and the conversation wheeled around to what they could have on the album cover. (turn)



Mike suggested: "I thought we might have this gigantic organ grinder thing which goes up right out of the picture so you can just see the handle and a huge hand turning it. Then the four of us in monkey suits, with shackles and chains around our necks attached to the giant wrist."

Dolenz suggested: "How about a huge monkey foot with just us squatting down beside it?"

Dolenz decided the muse was upon him, and further expounded: "Black! That's what I want. I want the whole sleeve black -- black, black, black!"

Nobody seemed terribly enthusiastic about that idea!

Mike walked out of the studio, his shirt knotted about his waist, dripping with sweat. We went out into the hallway and sat down to talk.

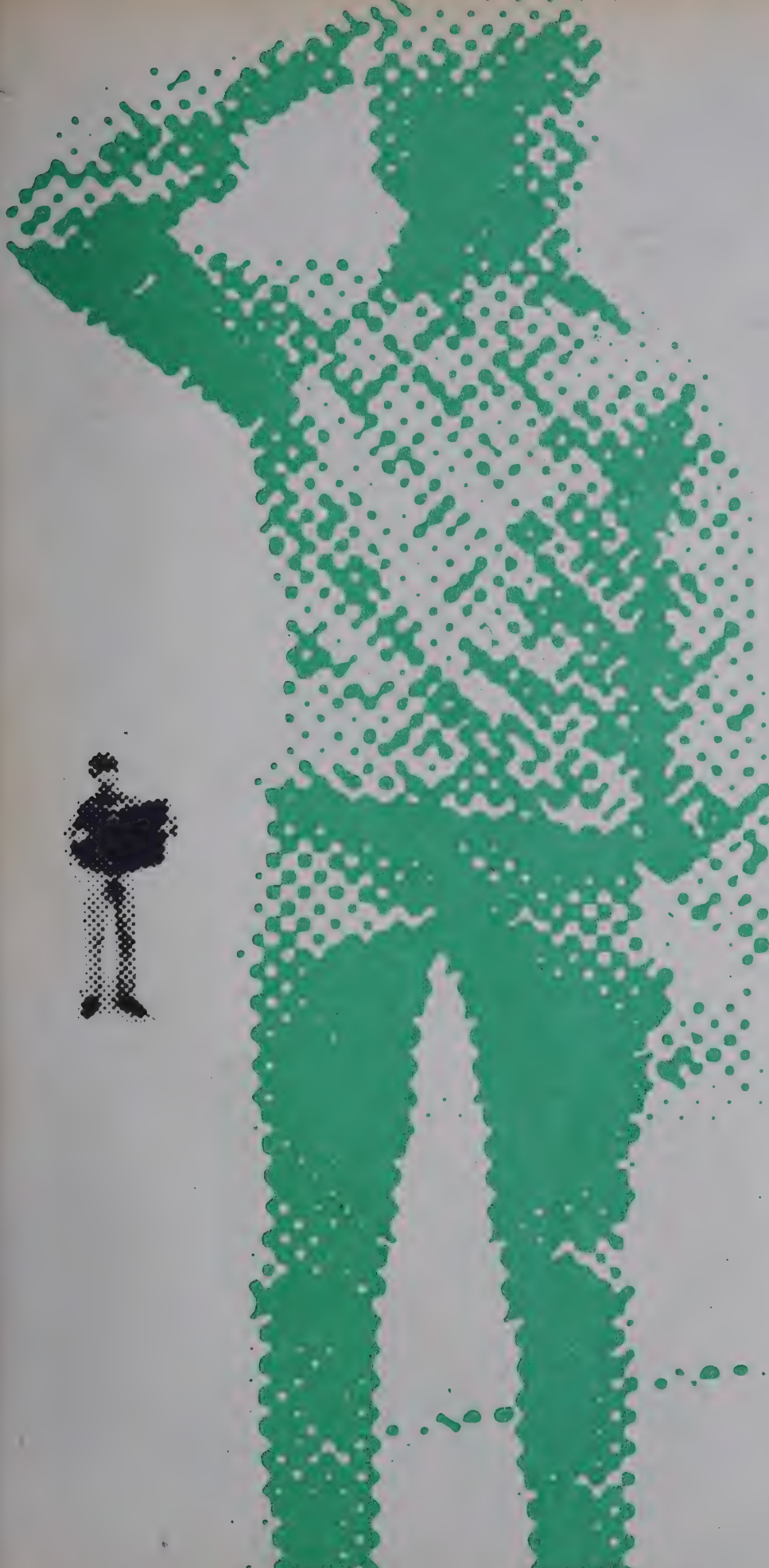
I asked him how it might be possible for the Monkees to receive the respect and recognition they deserve from the more cynical music critics.

"Quit!" Mike suggested, drily. "Everyone wants us to be something we are not. I'm convinced that our comedy TV series is a classic and will be regarded as such in years to come. We've taken a Marx Brothers approach and given it a contemporary twist.

"The concept of the Beatles, or four guys in a group, gave us this excuse to have four young people doing things together."

"Someone decided we could not just be four actors standing there holding our instruments. We had to be a pop group as well. So between designing our own clothes, merchandising, personal appearances, we made records. Then everyone expected us to be as creative as the Beatles.





"We would like to spend more time on our records, but we just do not have it. I regard the 'More Monkees' album as probably the worst album in the history of the world. We are now putting more effort and time into our discs, but it's still not enough time. The last album was completed in nine days.

"It's been cut in our own time between TV rehearsals and everything else. How creative can you be in that amount of time?

"We have to be content to produce music that makes people happy, while the Beatles create music to make people think.

"It's not possible to continue at the present pace, and by the end of the year we will have to stop. It's making old men out of us before our time. I've got the first sign of grey hairs. And little cherubic Davy has even got the beginnings of worry lines.

"Just to give you some idea of the pace things are going, it has been estimated that we have tripled the Beatles' earnings. In the last eight months the Monkees organization has earned 180 million dollars. That is just 16 million less than all the people in the U.S."

Just how important is the moral and spiritual revolution taking place among the young people on the West Coast? Are the "Flower Children" the shape of things to come?

"The only notable significance I've seen from the Flower Children is that I get my mailbox stuffed full of flowers every morning, but that's nice" replied Mike.

"The really significant people are those like Frank Zappa, of the Mothers of Invention; a 60-year-old sculptor called Vito, who borders on genius here; Timothy Leary, and the Beatles. These are the people responsible for making people think in new directions.


"The pop people out here don't really have the status that they do in England. We're just regarded as pop millionaires, and nobody listens to us."

Nesmith is regarded as something of a "Loner," a man who does not make friends easily. He emphasized this.

"On my first trip to England I did not make many friends. I rang up a few people; then I got frightened at saying the wrong thing and just shut myself up in my room. I got the feeling that someone was going to pounce on me and say: 'I'll slit your throat, you loud-mouthed Texan!'"

"The only person I really got on with was John Lennon. The reason I liked him so much is that he is a compassionate person. That's going to sound funny to a lot of people -- 'John Lennon compassionate'! I know, he has a rep-

(turn)



utation for being caustic, but it is only a cover for the depth of his feeling."

Comparisons with Lennon are almost inevitable for Nesmith who, like John, is married and has a small child. He is particularly sensitive to the situation. His admiration for Lennon is as genuine as his desire not to be regarded as an imitator. His own attitudes and opinions are sufficiently individual to allow him a separate identity.

"I've written three books," Mike told me. "But I'll never publish them under my own name, or people will think I'm copying John."

"I've written a 300-page-long poem which was really just an exercise in rhyme to see if I could do it. The story concerns a boy who falls through the eye of a camera into a world where all the values are reversed -- black is white and white is black. Eventually he becomes a photograph in the sky without dimension!"

"One of the other books is simply an observation on society and the rules we live by. The real satisfaction for me was simply in having written them -- if they are ever published it will be under another name."

When the Monkees call a halt to their "poparathon" at the end of this year, Mike has a long vacation up front on his list of priorities.

He would also like time to take lessons on the pedal steel guitar down in Nashville. He showed me the model he has at present. The instrument is played with the feet on an organ-like basis, and the top is flat like a zither.

Nesmith has a highly developed sense of moral integrity and, along with Peter Tork, he is developing a musical one! It may well be that when time allows them to concentrate more fully upon their record production, they, too, will come up with songs to tap your mind as well as your feet!

Micky was sitting in a corner and I approached him with a question, "It has been said that the Monkees won't last more than two years. What do you feel?"

"I hope that we don't last that long. I mean, I still want the Monkees to be together in two years but not in the present format. I mean, we must change with the times like the Beatles," answered Micky.

"The Beatles of today are not the same as of two years ago - I talked to Paul about this and he agrees that you have to 'broaden your outlook.'"

"We'd like to do it as the Beatles have - they're still the Beatles, but they retain their separate identities, only coming together to record and make films."

"We will be doing our own things."

For instance, I'm very interested in film production both inside and outside the series. I'll be producing some future shows which we start shooting soon and I want to do some independent work. Mike is writing and producing music at the moment with us and we are working on new things right now. Davy has set up his record label and publishing firm, and wants to take other acting parts.

"But I think the Monkees will stay together."

"We are all playing now, but 'A Little Bit Me, A Little Bit You' was recorded under the old setup. We now have Chip Douglas and we're very happy with him. I think that the old setup with so many producers was chaotic and didn't achieve the best results. I know that the new LP has some criticism but I was pleased with it on the whole."

"In fact, a lot of our own things are being done now. We're not exactly dictating policy but they are listening to what we're saying and we are doing what we like. This'll show in the TV shows. It's not as if we're running out of ideas - we've got too many ideas and not enough time to work on them." □



HIT PARADE of top songs of 1967

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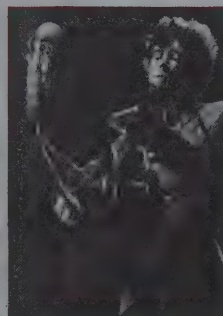
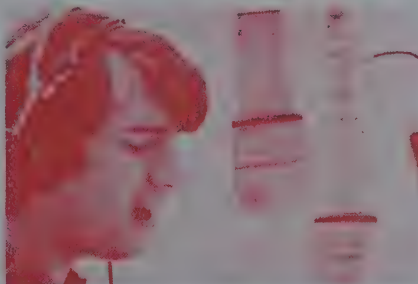
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•HAPPY TOGETHER

(As recorded by The Turtles/White Whale)

GARRY BONNER

ALLAN GORDON

Imagine me and you

I do

I think about you day and night

It's only right

To think about the girl you love

And hold her tight

So happy together.

If I should call you up

Invest a dime

And you say you belong to me and

ease my mind

Imagine how the world would be

So very fine

So happy together.

I can see my loving nobody but you

have all my life

When you're with me

When you're with me

Baby the skies will be blue for all my

life

Me and you and you and me

No matter how they toss the dice

It has to be the only one for me is you

and you for me

So happy together.

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•LAST TRAIN TO CLARKSVILLE

(As recorded by The Monkees/Calgems)

TOMMY BOYCE

BOBBY HART

Take the last train to Clarksville

And I'll meet you at the station

You can be here by 4:30

'Cause I'll make your reservation

Don't be slow, no no no no

No no no no.

'Cause I'm leaving in the morning

And I must see you again

We'll have one more night together

Till the morning brings my train

And I must go, no no no no

No no no no

And I don't know if I'm ever coming home.

Take the last train to Clarksville

I'll be waiting at the station

We'll have time for plenty of kisses and

a bit of conversation

No no no no

No no no no.

Take the last train to Clarksville

Girl, I must hang up the phone

I can't hear you in this noisy railroad station

Oh no, I'm feelin' low

Oh, no no no no

No no no no

And I don't know if I'm ever coming back.

Take the last train to Clarksville

And I'll meet you at the station

You can be here by 4:30

'Cause I'll make your reservation

Don't be slow, no no no no

No no no no

And I don't know if I'm ever coming home

Take the last train to Clarksville

Take the last train to Clarksville

Take the last train to Clarksville.

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•RESPECT

(As recorded by Aretha Franklin/Atlantic)

OTIS REDDING

What you want baby I got

What you need you know I got it too

All I'm asking is for a little respect

when you come home

Hey baby, when you come home.

I ain't gonna do you wrong while you're gone

Ain't gonna do you wrong 'cause I don't wanna

All I'm asking for is a little respect when you come home

Baby, when you come home

I'm about to give you all my money

And all I'm asking in return honey

Is to give me my profits

When you get home

Yeah baby, when you get home.

Oh your kisses are sweeter than honey

And guess what so is my money

All I want you to do for me is give it to me when you get home

Yeah baby, whip it to me when you get home

Now respect, found out what it means to me

Respect, take care of teasing me.

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•CHERISH

(As recorded by The Association/Valiant)

TERRY KIRKMAN

Cherish is the word I say to describe

All the feeling I have hiding here for you inside

You don't know how many times I've wished that I had told you

You don't know how many times I've wished that I could hold you

You don't know how many times I've wished that I could mold you

Into someone who could cherish me as much as I cherish you.

Oh I'm beginning to think that man has never found the words that could make you want me

That the right amount of letters, just the right sound

That could make you hear, make you see that you're driving me out of my mind

Oh, I could say I need you

But then you'd realize that I want you

Just like a thousand other guys who say they liked you

Like all the rest of their lives

When all they wanted was to touch your face your hand and gaze into your eyes

Cherish me as much as I cherish you

And I do cherish you.

Cherish is the word that more than applies to the hope in my heart each time I realize

And I'm not going to be the one to share your dreams

That I'm not going to be the one to share your schemes

That I'm not going to be the one to share what seems to be the life

That you could cherish me as much as I cherish you.

(repeat chorus)

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•MY BACK PAGES

(As recorded by The Byrds/Columbia)

BOB DYLAN

Crimson flames tied through my ears
Rollin' high and mighty traps
Pounced with fire on flaming roads
Using ideas as my maps
"We'll meet on edges soon," said I
Proud 'neath heated brow
Ah, but I was so much older then
I'm younger than that now.

In a soldier's stance I aimed my hand
At the mongrel dogs who teach
Fearing not that I'd become my enemy
In the instant that I preach
My pathway led my confusion boats
Mutiny from stern to bow
Ah, but I was so much older then
I'm younger than that now.

Yes, my guards stood hard when abstract threats

Too noble to neglect
Deceived me into thinking
I had something to protect
Good and bad, I define these terms
Quite clear, no doubt, somehow
Ah, but I was so much older then
I'm younger than that, now.

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•SUNSHINE SUPERMAN

(As recorded by Donovan/Epic)

DONOVAN

The sunshine came softly thru my a'window today
Could've tripped out but I've a'changed my ways
It'll take time, I know it
But in a while you're gonna be mine, I know it
We'll do in style 'cause I made my mind up
You're going to be mine I'll tell you right now
Any trick in the book and now, baby, all that I can find
Ev'rybody's hustlin' just to have a little scene
When I say we'll be cool I think that you know what I mean
We stood on the beach at sunset, do you remember when?

I know a beach where, baby, a'it never ends
When you've made you're mind up fo'ever to be mine
I'll pick up your hand and slowly blow your little mind
'Cause I made my mind up, you're going to be mine
I'll tell you right now any trick in the book
And, baby, all that I can find.

Superman or green lantern ain't got a 'nothin' on me
I can make like a turtle and dart for pearls in the sea
I give you, you can just sit there a 'thinkin' on you're velvet throne
That all the rainbows a'you can a'have for you're own
When you've made your mind up fo'ever to be mine
I'll pick up your hand and slowly blow your little mind
When you've made your mind up fo'ever to be mine.

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•THIS IS MY SONG

(As recorded by Petula Clark/Warner Bros.)

CHARLES CHAPLIN

Why is my heart so light
Why are the stars so bright
Why is the sky so blue since the hour
I met you.

Flowers are smiling bright
Smiling for our delight
Smiling so tenderly for the world
you and me.

I know why the world is smiling, smiling
so tenderly
It hears the same old story throughout
eternity

Love, this is my song
Here is a song a serenade to you
The world cannot be wrong
If in this world there's you
I care not what the world may say
Without your love there is no day
Love, this is my song
Here is a song a serenade to you.

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•BABY LOVE

(As recorded by The Supremes/Motown)

B. HOLLAND

E. HOLLAND

L. DOZIER

Ooh, ooh baby love
My baby love I need you
Oh how I need you
But all you do is treat me bad
Break my heart and leave me sad
Wanna know what did I do wrong
To make you stay away so long
'Cause baby love my baby love
Been missing ya', miss kissing ya'
Instead of breaking up
Let's start some kissing and making up
Don't throw our love away
In my arms why don't you stay
Need your, need your, baby love
Ooh, baby love.

Baby love my baby love
Why must we separate my love
All my whole life thru
I'll never love no one but you
Why you do me like you do
I guess it's me
Ooh, ooh need to hold you once again
my love
Feel your warm embrace my love
Don't throw our love away
Please don't do me this way
Not happy like I used to be
Loneliness has got the best of me
My love, my baby love I need ya'
Oh how I need ya'
Why you do me like you do
After I've been true to you.

So deep in love with you
Baby, baby ooh 'til it hurt me
'Till it hurt me
Ooh baby love don't throw our love away
Don't throw our love away
Baby, ooh, baby, baby, baby
Til it hurt me, my baby love
I need ya' oh how I need ya'
Don't throw our love away
Don't throw our love away
Don't throw our love away

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•RUBY TUESDAY

(As recorded by The Rolling Stones/
London)

MICK JAGGER
KEITH RICHARD

She would never say where she came from
Yesterday don't matter if it's gone
While the sun is bright
We're in the darkest night
No one knows she comes and goes
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you
Don't question why she needs to be so
free
She'll tell you it's the only way to be
She just can't be chained to a life where
nothing's gained
And nothing's lost at such a cost
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you.

There's no time to lose
I heard her say
Cash your dreams before they slip away
Dyin' all the time
Lose your dreams and you will lose
your mind
Ain't life unkind
Goodbye Ruby Tuesday
Who could hang a name on you
When you change with every new day
Still I'm going to miss you

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•HEROES AND VILLAINS

(As recorded by The Beach Boys/
Capitol)

BRIAN WILSON
VAN DYKE PARKS

I been in this town so long that back in the
city I been taken for lost and gone and
unknown for a long, long time
Fell in love years ago with an innocent
girl
From the Spanish and Indian home of the
heroes and villains.

Once at night Catillion squared the fight
And she was right in the rain of the bullets.
that eventually brought her down
But she's still dancing in the night unafraid
of what a dude 'll do in a town full of
heroes and villains.

Heroes and villains just see what you done
Na na na na na, na na na na na
La la la la la, la la la la la, la la la la
la la la la la la la la la
Stand or fall I know there shall be peace
in the valley
And it's all an affair of my life with the
heroes and villains.

Du du du, du du du, du du du
Du du du du du du, du du du dah
Du du du, du du du, du du du
Du du du du du, dumbiee dubee du wah
My children were raised you know they sud-
denly rise
They started slow long ago head to toe
healthy, wealthy and wise
I been in this town so long, so long to the
city
I'm fit with the stuff to ride in the rough
And sunny down snuff
I'm alright by the heroes and heroes and
villains
Just see what you done, done.

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•CREEQUE ALLEY

(As recorded by the Mamas and
Papás/Dunhill)

J. PHILLIPS
M. GILLIAM

John and Mitchie were gettin' kind a itchy
just to leave the folk music behind
Zal and Denny working for a penny trying
to get a fish on the line
In a coffee house Sebastian sat and after
every number they passed the hat
McGuinn and McGuire just a gettin'
higher in L.A. you know where that's
at
And no one's gettin' fat except Mama
Cass.

Zallie said Denny you know there aren't
many who can sing a song the way that
you do
(Let's go south)
Denny said Zallie, golly don't you think
that I wish I could play guitar like you
Zal, Denny and Sebastian sat at the
Night Owl
And after every number they passed the
hat
McGuinn and McGuire still a-gettin'
higher in L.A. you know where that's
at
And no one's gettin' fat except Mama
Cass.

When Cass was a sophomore planned
to go to Swarthmore
But she changed her mind one day
Standing on the turnpike thumb out to
hitchhike
Take her to New York right away
When Denny met Cass he gave her love
bumps
Call John and Zal and that was the
Mugwumps
McGuinn and McGuire couldn't get no
higher but that's what they were aiming
at
And no one's gettin' fat except Mama
Cass.

Mugwumps, high jumps, low slumps, big
bumps
Don't you work as hard as you play
Drink up, break up, everything is shake up
Guess it had to be that way
Sebastian and Zal formed the Spoonful
Michelle, John and Denny gettin' very
tuneful
McGuinn and McGuire just a-catchin' fire
in L.A. you know where that's at
And everybody's gettin' fat except Mama
Cass.

Broke, busted, disgusted, agents can't
be trusted and Mitchie wants to go to
the sea
Cass can't make it she says we'll have to
fake it we knew she'd come eventually
Greasin' on American Express card
Tents low rent, but keeping out the heat's
hard
Duffy's good vibrations and our imagina-
tion can't go on indefinitely
California dreamin' is becoming a reality,
becoming a reality.

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●CHERRY CHERRY

(As recorded by Neil Diamond/Bang)
NEIL DIAMOND

Baby loves me
Yes, yes she does
Oh the girl's out of sight, yeah
Says she loves me
Yes, yes she does
Gonna show her tonight, yeah.

She got the way to move me, Cherry
She got the way to cool me, Cherry baby
She got the way to groove me, all right.

Tell you my, my girl I can't stay long
We got things we gotta catch up on

You know, you know what I'm saying
Can't sit still while the music is playing,
all right

Ain't got no right
No, no you don't
Oh to be so exciting
Won't need bright lights
No, no we won't
We're gonna make our own lightning
(Repeat chorus).

No I won't tell a soul we're goin' to
Girl we'll do whatever we want to
I love the way that you thrill me
Cherry baby, you really got to me
(Repeat chorus).

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Inc.

●SOUNDS OF SILENCE

(As recorded by Simon and Garfunkel/
Columbia)

PAUL SIMON
Hello darkness my old friend
I've come to talk with you again
Because a vision softly creeping
Left its seeds while I was sleeping
And the vision that was planted in my
brain
Still remains within the sound of silence.

In restless dreams I walked alone
Through narrow streets of cobblestone
Beneath the halo of a street lamp
I turned my collar to the cold and damp
When my eyes were stabbed by the flash
of a neon light
Split night and touched the sound of
silence.

And in the naked light I saw ten thousand
people maybe more
People talking without speaking
People hearing without listening
People writing songs that voices never
shared
No one dared disturb the sound of silence.

"Fools!" said I "You do not know silence
like a cancer grows"
"Hear my words that I might teach you
Take my arms that I might reach you"
But my words like silent raindrops fell
And echoed in the wells of silence.

And the people bowed and prayed to the
neon god they made
And the sign flashed out its warning
In the words that it was forming
And the signs said "The words of the
prophets are written on the subway
walls and tenement halls"

And whisper in the sounds of silence.
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●GROOVIN'

(As recorded by The Young
Rascals/Atlantic)

CAVALIERE

BRIGATI

Groovin' on a Sunday afternoon
Really couldn't get away too soon
I can't imagine anything that's better
The world is ours whenever we're
together
There ain't a place I'd like to be instead
of

Groovin' down a crowded avenue
Doing anything we'd like to do
There's always lots of things that we
could see

We could be anyone we'd like to be
And all those happy people we could meet
Groovin' on a Sunday afternoon
Really couldn't get away too soon
No, no, no, no.

We'll keep on spendin' sunny days this
way

We're gonna talk and laugh our time
away

I feel it coming closer day by day

Life would be ecstasy

You and me endlessly

Groovin' on a Sunday afternoon

Really couldn't get away too soon

Groovin', ah ha, groovin'.

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Co.

●ALL YOU NEED IS LOVE

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Love, love, love, love, love, love, love, love
There's nothing you can do, do that can't
be done

Nothing you can sing that can't be sung

Nothing you can say

But you can learn to play the game

It's easy all you need is love

All you need is love

All you need is love

That's all you need

All you need is love

All together now everybody

All you need is love.

Love, love, love, love, love, love, love, love
There's nothing you can make that can't be
made

Nothing you can save that can't be saved

Nothing you can do

But you can learn how to view in time

It's easy all you need is love

All you need is love

All you need is love

That's all you need

All you need is love

All together now everybody

All you need is love.

Love, love, love, love, love, love, love, love
There's nothing you can know that isn't
known

Nothing you can see that isn't shown

Nothing you can be that isn't meant to be

It's easy all you need is love

All you need is love

All you need is love

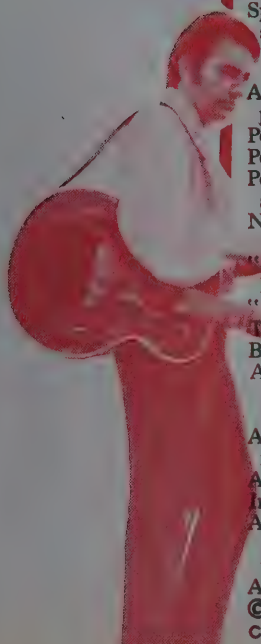
That's all you need

All you need is love

All together now everybody

All you need is love.

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●ELEANOR RIGBY

(As recorded by The Beatles/Capitol)

JOHN LENNON

PAUL MCCARTNEY

Ah, look at all the lonely people
Eleanor Rigby picks up the rice in the church

Where a wedding has been

Lives in a dream

Waits at the window, wearing the face
that she keeps in a jar by the door
Who is it for?

All the lonely people, where do they come from?

All the lonely people, where do they all belong?

Father McKenzie, writing the words of a sermon that no one will hear

No one comes near

Look at him working, darning his socks in the night

When there's nobody there

What does he care.

All the lonely people, ah, look at all the lonely people

Eleanor Rigby died in the church and was buried along with her name

Nobody came

Father McKenzie, wiping the dirt from his hands as he walks from the grave

No one was saved

(Repeat chorus).

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●WHEN A MAN LOVES A WOMAN

(As recorded by Percy Sledge/Atlantic)

C. LEWIS

A. WRIGHT

When a man loves a woman

Can't keep his mind on nothin' else

He'd change the world for the good thing he's found

If she's bad he can't see it

She can do no wrong

Turn his back on his best friend if he put her down

When a man loves a woman

Spend his very last dime

Tryin' to hold on to what he needs

He'd give up all his comforts

Sleep out in the rain

If she says that's the way it ought to be.

Well this man loves you woman

I gave you everything I had

Trying to hold on to your high class love

Baby, please don't treat me bad.

When a man loves a woman

Deep down in his soul

She can bring him such misery

If she plays him for a fool

He's the last one to know

Loving eyes can never see

When a man loves a woman

He could never do her wrong

He'd never want some other girl

Yes when a man loves a woman

I know how he feels

'Cause baby, baby, baby you're my world.

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●OMAHA

(As recorded by Moby Grape/Columbia)

S. SPENCE

Listen my friends, listen my friends

Listen my friends, listen my friends

Listen my friends you'll cry never more

Listen my friends I'm yours forever

Listen my friends won't leave you ever

Now my friends what's goin' down behind

No more rain from where we came

Listen my love

True love come on down here

Squeeze me real tight, all of your lovin'

Into the light, believe that I thought of you

So out of sight being in love

Listen my friends, listen my friends

Listen my friends, listen my friends

Listen my friends, listen my friends.

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●SATISFACTION

(As recorded by The Rolling Stones/London)

MICK JAGGER

KEITH RICHARD

I can't get no satisfaction

I can't get no satisfaction

Well I tried, and I tried and I tried and I tried

I can't get no

No, no, no

Hey, hey, hey

That's what I say.

When I'm driving in my car

And a man comes on the radio

Tellin me more and more

About some useless information

Supposed to fire my imagination

I can't get no

No, no, no

Hey, hey, hey

That's what I say.

I can't get no satisfaction

I can't get no satisfaction

Well I tried, and I tried

and I tried, and I tried

I can't get no

I can't get no.

When I'm watching my TV

And a man comes on and tells me

How white my shirts should be

But he can't be a man

'Cause he doesn't smoke the same

cigarettes as me

I can't get no

No, no, no

Hey, hey, hey

That's what I say.

I can't get no satisfaction

I can't get no girl reaction

Well I tried, and I tried and I tried, and

I tried

I can't get no

I can't get no.

When I'm riding round the world

And I'm doing this and I'm signing that

And I'm trying to make some girl

Who tells me baby better come back

Maybe next week

'Cause you see I'm on a losing streak

I can't get no

No, no, no

Hey, hey, hey

That's what I say.

I can't get no

No, no, no

I can't get no satisfaction.

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●I'M A BELIEVER

(As recorded by The Monkees/Columbia)

NEIL DIAMOND

I thought love was only true in fairy tales

And for someone else

But not for me

Love was out to get me

That's the way it seemed

Disappointment haunted all my dreams.

Then I saw her face

Now I'm a believer

Not a trace of doubt in my mind

I'm in love, I'm a believer

I couldn't leave her if I tried.

I thought love was more or less a givin' thing

Seems the more I gave

The less I got

What's the use in trying, all you get

is pain

When I needed sunshine, I got rain

(Repeat chorus).

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●CAN'T TAKE MY EYES OFF YOU

(As recorded by Frankie Valli/Philips)

B. CREWE

B. GAUDIO

You're just too good to be true

Can't take my eyes off you

You'd be like heaven to touch

I want to hold you so much

At long last love has arrived

And I thank God I'm alive

You're just too good to be true

Can't take my eyes off you.

Pardon the way that I stare

There's nothing else to compare

The sight of you leaves me weak

There are no words left to speak

But if you feel like I feel

Please let me know that it's real

You're just too good to be true

Can't take my eyes off you.

I love you, baby

And if it's quite all right

I need you baby to warm the lonely night

I love you, baby

Trust in me when I say

Oh pretty baby, don't bring me down

I pray

Oh pretty baby, now that I found you,

stay

And let me love you, baby let me love

you

You're just too good to be true

Can't take my eyes off you.

You'd be like heaven to touch

I wanna hold you so much

At long last love has arrived

And I thank God I'm alive

You're just too good to be true

Can't take my eyes off you.

I love you, baby and if it's quite all right

I need you, baby to warm the lonely

night

I love you, baby trust in me when I say

Oh pretty baby, don't bring me down

I pray

Oh pretty baby, now that I found you,

stay

Oh pretty baby, trust in me when I say.

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•STRANGERS IN THE NIGHT

(As recorded by Frank Sinatra/
Reprise)

**SNYDER
SINGLETON
KAEMPFERT**

Strangers in the night
Exchanging glances
Wondering in the night
What were the chances
We'd be sharing love before the night
was through

Something in your eyes was so inviting
Something in your smile was so exciting
Something in my heart told me I must
have you
Strangers in the night two lonely people
We were strangers in the night
Up till the moment when we said our
first hello
Little did we know love was just a glance
away
A warm embracing dance away

And ever since that night
We've been together
Lovers at first sight in love forever
It turned out so right
For strangers in the night.

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•LET'S SPEND THE NIGHT TOGETHER

(As recorded by The Rolling Stones/
London)

**MICK JAGGER
KEITH RICHARD**

Don't you worry about what's on your
mind
I'm in no hurry, I can take my time
(oh my)
I'm going red and my tongue's getting
tied
I'm off my head and my mouth's getting
dry
I'm high, but I try, try, try (oh my)

Let's spend the night together
Now I need you more than ever
Let's spend the night together, now
I feel so strong that I can't disguise
(oh my)
But I just can't apologize (oh no)
Don't hang me up and don't let me down
We could have fun just groovin' around
Let's spend the night together
Now I need you more than ever
Let's spend the night together
Let's spend the night together
Now I need you more than ever.

You know I'm smiling baby
You need some guiding
I'm just deciding baby
Now I need you more than ever
Let's spend the night together
Let's spend the night together, now
This doesn't happen to me every day
No excuses offered anyway (oh my)
I'll satisfy your every need
And I know you'll satisfy me
Let's spend the night together
Now I need you more than ever
Let's spend the night together.

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•GOOD THING

(As recorded by Paul Revere & The
Raiders/Columbia)

**TERRY MELCHER
MARK LINDSAY**

Seems this world has got you down
Feeling bad you're vibrations 'round
Well, open your eyes, girl, look at me
And I'll show you how it ought to be
We're gonna have a good thing
Such a good thing, baby.

And when your world don't seem just right
And life's getting you up tight
You can change that wrong to right - cuz
I was there myself last night
I really had a good thing
Such a good thing, baby.

No one around to bring you down
Well, it's a groovy world, girl
Let me bring you to a
Good, good, good, good thing.
Got to hear me
You can't please 'em all should you try
They don't care if you live or die - cuz
They're losers, what a shame
I'm gonna show you a brand new game,
girl

We're going to have a good thing
Such a good thing, baby.

I won't tell you no, no, no lies
When I'm through you'll realize
For the first time it seems right
I'm goin' to stay right here tonight
We're gonna have a good thing
Such a good thing, baby.

No one around to bring you down
Well, it's a groovy world, girl
Let me bring you to a
Good, good, good, good thing.

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•SUNDAY WILL NEVER BE THE SAME

(As recorded by Spanky & Our Gang/
Mercury)

**GENE PISTILLI
TERRY CASHMAN**

I remember Sunday morning
I would meet her at the park
We'd walk together hand in hand
Till it was almost dark.

Now I wake up Sunday morning
Walk across the way to find
Nobody waiting for me
Sunday's just another day.

Sunday will never be the same
I've lost my Sunday song
She'll not be back again.

Sunday afternoon's that made me feel
so warm inside
Have turned as cold and grey as ashes
As I feel the embers die.

Sunday will never be the same
I've lost my Sunday song
She'll not be back again.

I remember children
Feeding flocks of pigeons
I remember sunshine and you were mine
No longer can I walk these paths
For they have changed
I must be on, the sun is gone
And I think it's gonna rain.

Sun will never be the same
I've lost my Sunday song
She'll not be back again.

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●7 ROOMS OF GLOOM

(As recorded by The Four Tops/
Motown)

BRIAN HOLLAND
LAMONT DOZIER
EDDIE HOLLAND

I see a house, a house of stone
A lonely house
'Cause now you're gone
7 rooms that's all it is
7 rooms of gloom
I live with emptiness without your
tenderness.

You took the dreams I had for us
You turned my dreams into dust
I watch the phone that never rings
I watch the door that never brings
Brings you back into my life
Turn this darkness into light
I'm all alone in this house
Turn this house to a home
I need your touch to comfort me
Your tender, tender arms that once held
me
Without your love, your love inside
This house is just a place to run and hide
7 rooms that's all it is
7 rooms of gloom
Rooms of emptiness without your
tenderness.

Don't make me live from day to day
Watching a clock that ticks away
another day
Another way, another reason for me to say
I need you here, here with me
I need you darling desperately
All alone in this house that's not a home
I miss your love I once had known
I miss your kiss that was my very own
Empty silence surrounding me
Lonely walls they stare at me
7 rooms that's all it is
7 rooms of gloom
I live with emptiness without your
tenderness.

All the windows are painted black
And wait right here, till you come back
I'll keep waiting, waiting till your face
again I see
I'll keep waiting, waiting until you come
back to me
I'll keep waiting, waiting by a phone that
never rings
7 rooms filled with gloom
Just 7 rooms of gloom filled with emptiness
without your tenderness.

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●MRS. BROWN YOU'VE GOT A LOVELY DAUGHTER

(As recorded by Herman's Hermits/
MGM)

TREVOR PEACOCK

Mrs. Brown you've got a lovely daughter
Girls as smart as her are something rare
But it's sad, she doesn't love me now
She's made it clear enough
I know it's tough but there blame
Walkin' about, even in a crowd
You'd pick 'er out
Made a bloke feel so proud
If she finds out, I've been round to see
you
Tell her that I'm well and feelin' fine
Don't let on, don't say she broke my
heart
Tell her I understand it ain't no good to
pine
Mrs. Brown you've got a lovely daughter.

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●WINCHESTER CATHEDRAL

(As recorded by The New Vaudeville
Band/Fontana)

G. STEPHENS

Winchester Cathedral, you're bringing
me down
You stood and you watched as
My baby left town
You could have done something
But you didn't try
You didn't do nothing
You let her walk by.

Now everyone knows just how much
I needed that gal
She wouldn't have gone far away
If only you started ringing your bell.

Winchester Cathedral, you're bringing
me down
You stood and you watched as
My baby left town.

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●BUS STOP

(As recorded by The Hollies/
Imperial)

GRAHAM GOULDMAN

Bus stop, wet day, she's there
I said please share my umbrella
Bus stop, bus goes, she stays, love
grows under my umbrella
All that summer we enjoyed it
Wind and rain and shine
That umbrella we employed it
By August she was mine.

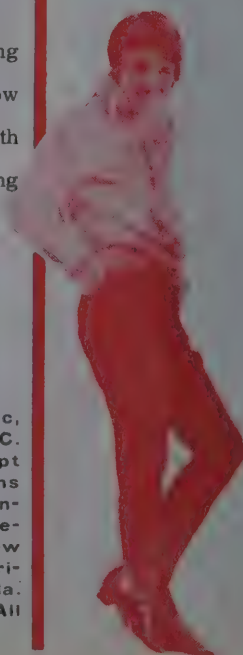
Every morning I would see her waiting
at the stop
Sometimes she'd shop and she would show
me what she bought
All the people stare as if we were both
quite insane
Someday my name and hers are going to
be the same.

That's the way whole thing started
Silly but it's true
I'm thinking of a sweet romance beginning
in their cue
Came the sun, the ice was melting
No more sheltering now
How nice to think that that umbrella led
me to a vow.

Every morning I would see her waiting
at the stop
Sometimes she'd shop and she would show
me what she bought
All the people stare as if we were both
quite insane
Someday my name and hers are going
to be the same.

Bus stop, wet day, she's there
I said please share my umbrella
Bus stop, bus goes, she stays, love
grows under my umbrella
All that summer we enjoyed it
Wind and rain and shine
That umbrella we employed it
By August she was mine.

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•GOOD VIBRATIONS

(As recorded by the Beach Boys/
Capitol)

BRIAN WILSON
MIKE LOVE

I, I love the colorful clothes she wears
And the way the sunlight plays upon
her hair
I, hear the sound of a gentle word
On the wind that lifts the perfume through
the air
I'm picking up good vibrations
She's given me excitement
I'm picking up good vibrations
She's given me excitement
Good, good, good, good vibrations
Good, good, good, good vibrations.

Close my eyes, she's somehow closer now
Softly smile, I know she must be kind
When I look in her eyes
She goes with me to a blossom world
(Repeat chorus).

I don't know where, but she sends me
there
Gotta keep those lovin' good vibrations
a-happening with her
Gotta keep those lovin' good vibrations
a-happening with her
Gotta keep those lovin' good vibrations
a-happening with her
Good, good, good, good vibrations
Good, good, good, good vibrations.

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•GREEN GREEN GRASS OF HOME

(As recorded by Tom Jones/
Parrot)

CURLY PUT MAN

The old home town looks the same as
I step down from the train
And there to meet me is my Mama
and Papa
Down the road I look and there runs Mary
Hair of gold and lips like cherries
It's good to touch the green green grass
of home
Yes they'll all come to meet me arms
reaching smiling sweetly
It's good to touch the green green grass
of home.

The old house is still standing tho' the
paint is cracked and dry
And there's that old oak tree that I used
to play on
Down the lane I walk with my sweet Mary
Hair of gold and lips like cherries
It's good to touch the green green grass
of home.

Then I awake and look around me at
four grey walls that surround me
And I realize yes I was only dreaming
For there's a guard and there's a sad
old Padre
Arm and arm we'll walk at day break
Again I'll touch the green green grass
of home.

Yes they'll all come to see me in the shade
of that old oak tree
As they lay me 'neath the green green
grass of home.

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•SUNNY AFTERNOON

(As recorded by The Kinks/Reprise)

RAYMOND DAVIES

The tax man's taking all my dough
And left me in my stately home
And I can't sail my yacht
He's taking everything I've got
All I've got's a sunny afternoon.

Save me, save me, save me from this
squeeze
I've got a big fat momma trying to
break me
And I love to live so pleasantly
Live this life of luxury
Lazing on a sunny afternoon
In summer time, in summer time, in
summer time.

My girlfriend's gone off with my car
And gone back to her ma and pa
Telling tales of drunkenness and cruelty
I'm sitting here sipping at my ice cold
beer
Lazing on a sunny afternoon.

Help me, help me, help me sail away
You give me two good reasons why I
ought to stay
Because I love to live so pleasantly
Live this life of luxury
Lazing on a sunny afternoon.

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•TELL IT TO THE RAIN

(As recorded by the Four Seasons/
Philips)

M. PETRILLO
A. CIFELLI

You're crying now just like I used to
cry before
Turn off the tears girl
I don't care anymore
You can save all your lies because I've
heard them all before
Tell it to the rain and the stars that
shine above
That it's me you're thinking of and
I'm your love
Tell it to the rain.

I gave you love girl and got nothing
in return
How does it feel to feel what I had to
learn
Baby, don't say your sorry
'Cause I'm just not concerned
Tell it to the rain and the stars that
shine above
That it's me you're thinking of and
I'm your love
Tell it to the rain.

Tell it baby, yeah
Tell it baby, yeah
Tell it baby, yeah
Yeah, yeah, yeah, yeah, yeah, yeah, yeah
Tell it to the rain and the stars that
shine above
That it's me you're thinking of and
I'm your love
Tell it to the rain.

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●WINDY

(As recorded by The Association/
Warner Bros.)

RUTHANN FRIEDMAN

Who's peeking out from under the stairway
Calling a name that's lighter than air
Who's bending down to give me a rainbow
Everyone knows it's Windy.

Who's tripping down the streets of the city
Smiling at everybody she sees
Who's reaching out to capture a moment
Everyone knows it's Windy.

And Windy has stormy eyes
That flash at the sound of lies
And Windy has wings to fly
Above the clouds, above the clouds.

And Windy has stormy eyes
That flash at the sound of lies
And Windy has wings to fly
Above the clouds, above the clouds.

Who's tripping down the streets of the city
Smiling at everybody she sees
Who's reaching out to capture a moment
Everyone knows it's Windy
(Repeat 4 times).

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●BERNADETTE

(As recorded by The Four Tops/
Motown)

HOLLAND DOZIER HOLLAND
Bernadette, people are searching for the
kind of love that we possess
Some go on searching their whole life
through

And never find the love I found in you
And when I speak of you
I see envy in other men's eyes
And I'm well aware of what's in their minds
They pretend to be my friends
When all the time they long to persuade
you from my side

They'd give the world and all they own
for just one moment we have known
Bernadette, they want you because of the
pride that it gives

But Bernadette, I want you because I need
you to live

But while I live only to hold you
Some other men they long to control you
But how can they control you, Bernadette
When they cannot control themselves,
Bernadette

From wanting you, needing you

But darling, you belong to me
I'll tell the world you belong to me
I'll tell the world you're the soul in me
I'll tell the world you're part of me, oh yeah.

In your arms I find the kind of piece of
mind

The world is searching for
But you, you give me the joy
This heart of mine has always been longing
for

In you I have what other men are longing
for

All men need someone to worship and adore
That's why I treasure you and place you
high above

For the only joy in life is to be loved
So whatever you do Bernadette keep on
loving me

Bernadette, keep on needing me, Bernadette
Bernadette, you're the soul in me
More than a dream you're clear to me
Bernadette, you mean more to me than
woman was ever meant to be.

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●MELLOW YELLOW

(As recorded by Donovan/Epic)

DONOVAN LEITCH

I'm just mad about Saffron
Saffron's mad about me
I'm just mad about Saffron
Saffron's mad about me.

They call me mellow yellow, quite rightly
They call me mellow yellow, quite rightly
They call me mellow yellow.

I'm just mad about Fourteen
Fourteen's mad about me
I'm just mad about Fourteen
She's just mad about me.

They call me mellow yellow, quite rightly
They call me mellow yellow, quite rightly
They call me mellow yellow.

Born high forever to fly
Wind velocity nil
Born high forever to fly
If you want, your cup I will fill.

They call me mellow yellow quite rightly
They call me mellow yellow, quite rightly
They call me mellow yellow.

Electrical banana
Is going to be a sudden craze
Electrical banana
Is bound to be the very next phase.

They call me mellow yellow, quite rightly
They call me mellow yellow, quite rightly
They call me mellow yellow.

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●I THINK WE'RE ALONE NOW

(As recorded by Tommy James & The
Shondells/Roulette)

R. CORDELL

Children behave, that's what they say
when we're together

And watch how you play

They don't understand

And so we're runnin' just as fast as we can
Holding out to one another's hand

Trying to get away into the night

And then you put your arms around
me as we tumble to the ground

And then you say I think we're alone
now

There doesn't seem to be anyone around
I think we're alone now

The beating of our hearts is the only
sound.

Look at the way we gotta hide what we're
doing

'Cause what would they say

If they ever knew

And so we're runnin' just as fast as we
can

Holding out to one another's hand

Trying to get away into the night

And then you put your arms around me
as we tumble to the ground

And then you say I think we're alone now
There doesn't seem to be anyone around

I think we're alone now
The beating of our hearts is the only
sound

I think we're alone now
There doesn't seem to be anyone
around

I think we're alone now
The beating of our hearts is the only
sound.

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●WESTERN UNION

(As recorded by the Five Americans/
Abnak)

RABON

EZELL

DARRILL

Things went wrong today

Bad news came my way

I woke up to find a wire blew my mind

Western union man

Bad news in his hand

Knocking at my door

Selling me the score

Fifteen cents a word to read a telegram

I didn't need

Says she doesn't care no more

I think I'll throw it on the floor

Got your cable just today

Killed my groove I've got to say

Western, western union da da da, da da
da, da da da, da da da.

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lishers, Inc.

●LIGHT MY FIRE

(As recorded by The Doors/Elektra)

THE DOORS

You know that it would be untrue

You know that I would be a liar

If I was to say to you

"Girl, we couldn't get much higher".

Come on baby, light my fire

Come on baby, light my fire

Try to set the night on fire.

The time to hesitate is through

The time to wallow in the mire

Try it for we can only lose

And our love becomes a funeral pyre.

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●WAY YOU DO THE THINGS YOU DO

(As recorded by The Temptations/
Gordy)

ROBINSON

ROGERS

You got a smile so bright

You could have been a candle

I'm holdin' you so tight

You know you could have been a handle

The way you swept me off my feet

You know you could have been a broom

The way you smell so sweet

You know you could have been some
perfume

Well you could have been anything that
you wanted to

And I can tell the way you do the things
you do.

As pretty as you are

You know you could have been a flower

If good looks cause a minute

You know you could have been an hour

The way you stole my heart

You know you could have been a cool
crook

And baby you're so smart

You know you could have been a school
book

Well you could have been anything that
you wanted to

And I can tell the way you do the things
you do.

You made my life so rich

You could have been some money

And baby you're so sweet

You know you could have been some
honey

Well you could have been anything that
you wanted to

And I can tell the way you do the things
you do.

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Inc.

●WHITE RABBIT

(As recorded by The Jefferson Airplane/
RCA Victor)

GRACE SLICK

One pill makes you larger
And one pill makes you small
And the ones that mother gives you
Don't do anything at all
Go ask Alice when she's ten feet tall
And if you go chasing rabbits
And you know you're going to fall
Tell 'em a-hooka smoking caterpillar
Has given you the call
Call Alice when she was just small
When the men on the chessboard get
up and tell you where to go
And you've just had some kind of
mushroom
And your mind is moving
Oh go ask Alice, I think she'll know
When logic and proportion
Have fallen so I'll be dead
And the white knight is talking backwards
And the red queens off with their heads
Remember what the doe doe said
Feed your head, feed your head.

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●HIM OR ME, WHAT'S IT GONNA BE

(As recorded by Paul Revere & The
Raiders/Columbia)

MARK LINDSAY
TERRY MELCHER

Now have you got yourself a brand
new baby?
Don't tell me maybe
Is it so?
I got to know
What's it gonna be, him or me?
Him or me?
Him or me?
Him or me?

I can still recall when you told me
I was all
Everything you looked for in a man
But I know that it's not true
I've seen the way he looks at you
And I think you're gonna hang me
up again.

Now have you got yourself a brand
new baby?
Don't tell me maybe
Is it so?
I got to know
What's it gonna be, him or me?
Him or me?
Him or me?
Him or me?

So if you'd be so kind, would you please
make up your mind?
I won't share your lovin' with another
man
And if you see things my way
Could you let me know today?
But if you decide it's him I'll change
my plans.

So now you got yourself a brand new
baby?
Don't tell me maybe
Is it so?
I got to know
What's it gonna be, him or me?
Him or me?
Him or me?
Him or me?

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●SO YOU WANT TO BE A ROCK 'N' ROLL STAR

(As recorded by The Byrds/Columbia)

J. MCGUINN
C. HILLMAN

So you want to be a rock 'n' roll star
Then listen now to what I say
Just get an electric guitar and take some
time and learn how to play
And when your hair's so right
And your pants are tight
It's gonna be all right.

Then it's time to go downtown
To the agent man who won't let you
down
Sell your soul to the company
Who are waiting there to sell plastic ware
And in a week or two if you make the
charts
The girls will tear you apart
But you paid for your riches and fame
Was it all a strange game
You're a little insane
Money that came and public acclaim
Don't forget what you are
You're a rock 'n' roll star,
La la la la la la la la la la la la
la la.

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●CARRIE ANNE

(As recorded by The Hollies/Epic)

HICKS ● CLARKE ● NASH
Hey Carrie Anne, hey Carrie Anne
When we were at school our games were
simple
I played the janitor, you played a
monitor
Then you played with older boys and
prefects
What's the attraction in what they're
doing
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now
can anybody play.

You were always something special to me
Quite independent, never caring
You lost your charm as you were aging
Where is your magic disappearing
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now
can anybody play.

You're so, so like a woman to me
So, so like a woman to me
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now
can anybody play.

People live and learn but you're still
learning
You use my mind
And I'll be your teacher
When the lesson's over
You'll be with me then I'll hear the other
people saying
Hey Carrie Anne, what's your game
Can anybody play
Hey Carrie Anne, what's your game now
can anybody play
Carrie Anne, Carrie Anne, Carrie Anne.

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N.Y.



•SOMEBODY TO LOVE

(As recorded by The Jefferson
Airplane/RCA Victor)

DARBY SLICK

When the truth is found to be lies
And all the joy within you dies
Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

When the garden flowers they are dead
And your mind, your mind, is so full
of bread

Don't you want somebody to love
Don't you need somebody to love
Wouldn't you love somebody to love
You better find somebody to love.

Your eyes, I say your eyes may look
like his

But in your head I'm afraid you don't
know where it is

Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

Tears are runnin' all around and down
your breast
And your friends baby, they treat you
like a guest

Don't you want somebody to love
Don't you need somebody to love
Wouldn't you like somebody to love
You better find somebody to love.

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Music Co.

•THE BEAT GOES ON

(As recorded by Sonny & Cher/Atco)

BONO

The beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di.

Charleston was once the rage uh ha
History has turned a page uh ha
The mini skirt is the current thing uh ha
Teehy bopper is our new born king uh ha
And the beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di.

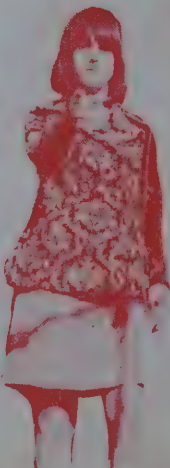
The grocery store's a super mart uh ha
Little girls will break their hearts uh ha
And men still keep on marching off to
war

Electrically they keep a baseball score
And the beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di.

Grandmas sit in chairs and reminisce
Boys keep chasing girls to get a kiss
The cars keep a-goin' faster all the time
Bums still cry "hey, buddy have you got
a dime"

And the beat goes on
The beat goes on
Drums keep pounding rhythm to the brain
Lad-i-da-de-de
Lad-i-da-de-di
And the beat goes on
Yes the beat goes on
And the beat goes on
The beat goes on.

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•SOMETHIN' STUPID

(As recorded by The Sinatras/
Reprise)

CARSON PARKS

I know I stand in line
Until you think you have the time
To spend an evenin' with me
And if we go some place to dance
I know that there's a chance
You won't be leaving with me
Then afterwards we drop in to a quiet
little place
And have a drink or two
And then I go and spoil it all by sayin'
somethin' stupid like I love you.

I can see it in your eyes
That you despise the same old line you
heard the night before
And though it's just a line to you
For me it's true
And never seemed so right before
I practice every day to find some clever
lines to say
To make the meanin' come through
But then I think I'll wait until the evenin'
gets late and I'm alone with you
The time is right
Your perfume fills my head, the stars
get red
And oh the night is so blue
And then I go and spoil it all by sayin'
somethin' stupid like I love you.

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•AIN'T NO MOUNTAIN HIGH ENOUGH

(As recorded by Marvin Gaye &
Tammi Terrell/Tamla)

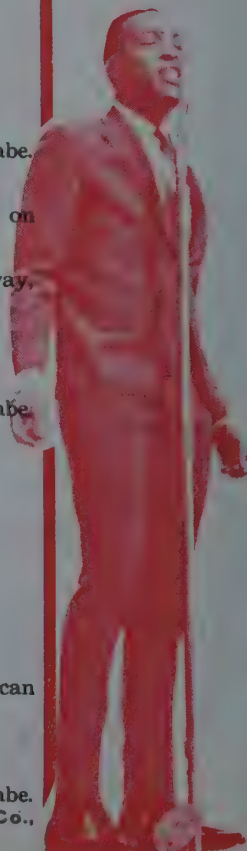
VALERIE SIMPSON

NICHOLAS ASHFORD

If you need me call me
No matter where you are
No matter how far
Just call my name
I'll be there in a hurry
You don't have to worry
'Cause baby there ain't no mountain
high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

Remember the day I set you free
I told you, you could always count on
me
From that day on I made a vow
I'll be there when you want me some way,
somehow
'Cause baby there ain't no mountain
high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.

No wind, no rain or winter's cold
Can stop me baby
'Cause you are my goal
If you're ever in trouble
I'll be there on the double
If you're ever in trouble
I'll be there on the double
My love is alive
Way down in my heart
Although we're miles apart
If you ever need a helping hand
I'll be there on the double as fast as I can
Don't you know that there ain't no
mountain high enough
Ain't no valley low enough
Ain't no river wide enough
To keep me from getting to you, babe.
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● I'M HENRY THE VIII

(As recorded by Herman's Hermits/
MGM)

**MURRAY
WESTON**

I'm Henry the VIII, I am
Henry the VIII I am, I am
I got married to the widow next door
She's been married seven times before
And everyone was a Henry
She wouldn't have a Willie or a Sam
I'm her VIII old man, I'm Henry
Henry the VIII, I am.

Second verse, same as the first
I'm Henry the VIII, I am
Henry the VIII I am, I am
I got married to the widow next door
She's been married seven times before
And everyone was a Henry
She wouldn't have a Willie or a Sam
I'm her VIII old man, I'm Henry
Henry the VIII, I am.

I'm Henry the VIII, I am
Henry the VIII I am, I am
I got married to the widow next door
She's been married seven times before
And everyone was a Henry
She wouldn't have a Willie or a Sam
I'm her VIII old man, I'm Henry
Henry the VIII, I am
H E N R Y, Henry, Henry
Henry the VIII I am, I am
Henry the VIII I am.

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● HEY GRANDMA

(As recorded by Moby Grape/
Columbia)

**JERRY MILLER
DON STEVENSON**

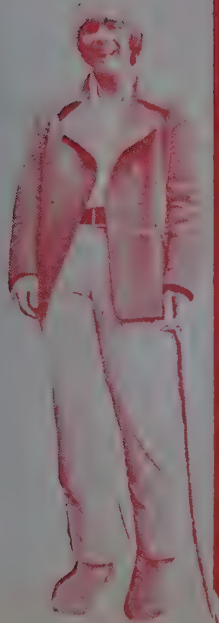
Hey Grandma, you're so young
Your old man is just a boy
Been a long time this time
Pow, pow, pow.

Been a long time this time
Pow, pow, pow
Been a long time this time 'round
This time 'round
Everything is upside down
Upside down
Sure looking good
You're looking so good
It's sure looking good.

S.F. freak scene
Is on my mind
Fillmore Slim
Just a'wasting time
Well, I got high this time
Pow, pow, pow
Well, I got high this time
Pow, pow, pow
Well, I got high this time 'round
This time 'round
Everything is upside down
Upside down
Sure looking good
You're looking so good
It's sure looking good.

A good musing makes you feel so fine
A good musing with Elderberry wine
Hey Grandma, hey Grandma, hey
Grandma.

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● PRETTY BALLERINA

(As recorded by The Left Banke/
Smash)

M. BROWN

Had a date with a pretty ballerina
Her hair so brilliant that it hurt my eyes
I asked her for this dance and then she
obliged me
Was I surprised, yeah
Was I surprised, girl not at all.

I called her yesterday
It should have been tomorrow
I could not keep the joy that was inside
I beg for her to tell me if she really
loved me
Somewhere a mountain is moving
I'm afraid it's moving without me.

Had a date with a pretty ballerina
Her hair so brilliant that it hurt my eyes
I asked her for this dance and then
she obliged me
Was I surprised, yeah
Was I surprised, girl not at all.

When I awake on a dreary Sunday
morning
I open up my eyes to find there's rain
And something strange within says
go ahead and find her
Just close your eyes, yeah
Just close your eyes and she'll be
there, she'll be there, she'll be there.

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● REFLECTIONS

(As recorded by Diana Ross & the
Supremes/Motown)

HOLLAND

DOZIER

HOLLAND

Through the mirror of my mind
Time after time I see
Reflections of you and me
Reflections of the way life used to be
Reflections of the love you took from me
Oh I'm all alone now no love to shield me
Trapped in a world that's all distorted
reality
Happiness you took from me
And left me alone with only memories.

Through the mirror of my mind
Through these tears that I'm cryin'
Reflects a hurt I can't control
'Cause although you're gone I keep
holding on to the happy times when
you were mine
As I stare through the window of lost time
Looking over my yesterdays and all the
love I gave in vain
(All the love) all the love that I wasted
(All the tears) all the tears that I tasted
all in vain.

Through the hollow of my tears
I see a dream that's lost
From the hurt that you have caused
Everywhere I turn seems like everything
I see
Reflects a love that used to be
In you I put all my faith and trust
Right before my eyes
My world has turned to dust
After all the nights I sat alone and wept
Just a handful of promises are all that's
left of loving you
Reflections of the way life used to be
Reflections of the love you took from me
In you I put all my faith and trust
Right before my eyes
My world has turned to dust.
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• I GOT RHYTHM (Original Version)

IRA GERSHWIN
GEORGE GERSHWIN

I got rhythm, I got music
I got my girl, who can ask for anything
more
I got daisies in green pastures
I got my girl, who can ask for anything
more
Old man trouble, I don't mind him
You won't find him 'round my door
I got starlight, I got sweet dreams
I got my man who could ask for anything
more
Who could ask for anything more?

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• THE HAPPENING

(As recorded by The Supremes/
Motown)
HOLLAND
DOZIER
HOLLAND
DEVOL

Hey life look at me
I can see the reality
'Cause when you shook me, took me
out of my world
I woke up, suddenly I just woke up to
the happening.

When you find that you left your future
behind
Is when you got a tender love you don't
take care of
Then you better beware of the happening.

One day you're up
Then you turn around
You'll find the world is tumbling down
It happened to me and it can happen
to you
I was sure, I felt secure
Until love took a detour
Yeah ridin' high on top of the world
It happened, suddenly it just happened
I saw my dreams fall apart
When love walked away from my heart
And when you lose the precious love you
need to guide you
Something happens inside you
The happening.

Now I see life for what it is
It's not all dreams
It's not all bliss
It happened to me
And it can happen to you
Once and then it happened
And then it happened
And then it happened
And then it happened.

Is it real, is it fake
Is this game of life a mistake
'Cause when I lost the love I thought
was mine for certain
Suddenly I start hurtin'
I saw the light to late
When that fickle finger of fate
Yeah came and broke my pretty balloon
I woke up, suddenly I just woke up
To the happening.

So sure, I felt secure
Until love took a detour
'Cause when you got a tender love you
don't take care of
Then you better beware of the
happening.

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• KIND OF A DRAG

(As recorded by The Buckingham/ U.S.A.)

JIM HOLVAY
Kind of a drag
When your baby don't love you
Kind of a drag
When you know she's been untrue
Oh listen to what I've got to say
Girl I still love you
I'll always love you anyway, anyway,
anyway.

Kind of a drag
When your baby says goodbye
Kind of a drag
When you feel like you wanna cry
Oh girl even though you made me feel blue
I still love you
I'll always love you anyway, anyway,
anyway.

Oh listen to what I've got to say
Girl I still love you
I'll always love you anyway, anyway,
anyway, anyway.

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• 6 O'CLOCK

(As recorded by The Lovin' Spoonful/
Kama Sutra)

JOHN B. SEBASTIAN

There's something special 'bout 6 o'clock
in the morning
When it's still too early to knock
And the dusty light shines down on the
block
And reflects up and down on the hands
of the clock
6 o'clock, 6 o'clock.

A few hours ago she was standing here
Just watching the stars in our eyes
And the lights as the tights disappear
And I could feel, I could say what I
want
That I could nudge her and call her my
confidante
And now I'm back alone with just my
shadow in front
6 o'clock, 6 o'clock.

I went home and found that time to sleep
was rare
Just watching my eyelids and knowing
my brain bids the night to care
I got up and got shuffling around
But somehow it just wasn't the same
happy town
And the bells just rang with the same
happy sound at 6 o'clock, 6 o'clock.

Guess I'll go back where we parted
Could I ever feel like that again
Guess I'll just have to wait until tomorrow
But what can I do till then
Guess I'll go back home and just wait
till dawn
Yes, I had to learn, going back where
we were wouldn't help at all
And I wish my head had been working
right
We'd have gone for coffee and talked
all night
And now I'm back alone being twisted
up tight at 6 o'clock, 6 o'clock.

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●RELEASE ME

(As recorded by Englebert Humperdinck/Parrot)

EDDIE MILLER

DUB WILLIAMS

ROBERT YOUNT

Please release me, let me go

I don't love you anymore

To live together is a sin

Release me and let me love again.

I have found a new love, dear
And I'll always want him near
His lips are warm while yours are cold
Release me, my darling, let me go.

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●CALIFORNIA DREAMIN'

(As recorded by The Mama's & the Papa's/Dunhill)

JOHN PHILLIPS

All the leaves are brown,

And the sky is gray

I've been for a walk on a winter's day
I'd be safe and warm if I was in L.A.
California Dreamin' on such a winter's day.

Stopped into a church,
I passed along the way
I got down on my knees,
and pretended to pray
You know the preacher likes the cold
He knows I'm going to stay
California Dreamin' on such a winter's day.

If I didn't tell her I could leave today
California Dreamin' on such a winter's day.

All the leaves are brown,
And the sky is gray
I've been for a walk on a winter's day
I'd be safe and warm if I was in L.A.
California Dreamin' on such a winter's day.

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●FAKIN' IT

(As recorded by Simon & Garfunkel/Columbia)

PAUL SIMON

When she goes she's gone

If she stays, she stays here

The girl does what she wants to do

She knows what she wants to do

And I know I'm fakin' it

I'm not really makin' it

I'm such a dubious soul

And a walk in the garden wears me down

Tangled in the fallen vines

Pickin' up the punch lines

I've just been fakin' it

Not really makin' it

No no no no.

Is there any danger?

No no, not really

Just lean on me

Take the time to treat your friendly

neighbors honestly

I've just been fakin' it, fakin' it

Not really makin' it

This feelin' of fakin' it

I still haven't shakened it.

Prior to this lifetime

I surely was a tailor

Look at me

I own a tailor's face and hand

I am the tailor's face and hand

I know I'm fakin' it, fakin' it

I'm not really makin' it

This feelin' of fakin' it

I still haven't shakened it, shakened it

I know I'm fakin' it

I'm not really makin' it.

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●ALFIE

(As recorded by Dionne Warwick/Scepter)

HAL DAVID

BURT F. BACHARACH

What's it all about Alfie?

Is it just for the moment we live?

What's it all about when you sort it out
Alfie?

Are we meant to take more than we give
Or are we meant to be kind?

And if only fools are kind, Alfie

Then I guess it is wise to be cruel

And if life belongs only to the strong
Alfie, what will you lend on an old
golden rule?

As sure as I believe there's a heaven
above, Alfie

I know there's something much more
Something even non-believers can believe
in

I believe in love, Alfie

Without true love we just exist, Alfie

Until you find the love you've missed
you're nothing, Alfie

When you walk let your heart lead the
way and you'll find love anyday
Alfie, Alfie.

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●PENNY LANE

JOHN LENNON

PAUL MCCARTNEY

In Penny Lane there is a barber showing
photographs

Of every head he's had the pleasure to
know

And all the people that come and go
Stop and say hello

On the corner is a banker with a motor car
The little children laugh at him behind
his back

And the banker never wears his mac
In the pouring rain, very strange.

Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies

I sit and meanwhile back in Penny Lane
There is a fireman with an hour glass

And in his pocket is a portrait of
the queen

He likes to keep his fire engine clean

It's a clean machine.

Penny Lane is in my ears and in my eyes
Full of fish and finger pies in summer

Meanwhile back behind the shelter in the
middle of the roundabout

A pretty nurse is selling poppies from a tray
Though he feels as if she's in a play

She is anyway
In Penny Lane the barber shaves another
customer

We see the banker sitting, waiting for a
trim

Then the fireman rushes in from the
pouring rain, very strange

Penny Lane is in my ears and in my eyes
There beneath the blue suburban skies

I sit and meanwhile back in Penny Lane
is in my ears and in my eyes

There beneath the blue suburban skies
Penny Lane.

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●MY GIRL

(As recorded by the Temptations/
Gordy)

WILLIAM ROBINSON

RONALD WHITE

I've got sunshine on a cloudy day
When it's cold outside, I've got the month
of May

I guess you say
What can make me feel this way
My girl, talkin' about my girl.

I've got so much honey
The bees envy me
I've got a sweeter song
Than the birds in the trees
Well, I guess you say
What could make me feel this way
My girl, talkin' about my girl.

I don't need no money, fortune or fame
I've got all the riches, baby
One man can claim
Well, I guess you say
What can make me feel this way
My girl, talkin' about my girl.

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●JIMMY MACK

(As recorded by Martha & The
Vandellas/Gordy)

HOLLAND

DOZIER

HOLLAND

Jimmy Mack, Jimmy

Oh Jimmy Mack, when are you coming
back

Jimmy Mack, Jimmy

Oh Jimmy Mack, when are you coming
back.

My arms are missing you
My lips feel the same way too
I try so hard to be true
Like I promised I'd do
But this toy keeps coming around
He's trying to wear my resistance down.

Hey, Jimmy, Jimmy, oh Jimmy Mack
when are you coming back

Jimmy, Jimmy, oh Jimmy Mack
you better hurry back.

He calls me on the phone about three
times a day

Now my heart doesn't listen to
What he has to say
But this loneliness I have within
Keeps reaching out to be his friend.

Hey Jimmy, Jimmy, oh Jimmy Mack
when are you coming back

Jimmy, Jimmy, oh Jimmy Mack you
better hurry back,

Need your lovin'
(Jimmy Mack won't you hurry back)

Need your lovin'
(Jimmy Mack you better hurry back).

I want to say I'm not getting any stronger
I can't hold out very much longer
Trying hard to be true
But Jimmy he talks just as sweet as you.

Hey, Jimmy, Jimmy, oh Jimmy Mack
when are you coming back

Jimmy, can't you hear me, Jimmy, oh
Jimmy Mack you better hurry back

Need your lovin'
(Hurry back, Jimmy Mack)

Need your lovin'
(Hurry Hurry)

Hey, Jimmy Mack you better hurry back
Hey Jimmy Mack when are you coming
back

Oh I'm not getting any stronger
I can't hold out very much longer

Jimmy Mack when are you coming back
Need your lovin' (oh Jimmy Mack).

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Inc.



●C'MON MARIANNE

(As recorded by The Four Seasons/
Phillips)

L. RUSSELL BROWN

RAYMOND BLOODWORTH

Come on Marianne

Come on Marianne

Come on Marianne

Say you can understand, my Marianne.

Oh, oh, oh, here I am

On my knees again

I'll do anything just to make it right

Say you'll understand, oh, I know you
can

Come on Marianne.

Don't matter what the people say

It didn't happen that way

She was a passing fling and not a
permanent thing

Say you'll understand, oh, I know you can

Come on Marianne

Come on Marianne

Come on Marianne

Say you can understand, my Marianne.

Now your big brown eyes

Are all full of tears

From the bitterness of my cheatin' years

So I hang my head, wish that I was dead

Come on Marianne

Come on Marianne

Come on Marianne

Say you can understand, my Marianne.

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Inc. and Seasons' Four Music Corp.

●THERE'S A KIND OF HUSH

(As recorded by Herman's Hermits/
MGM)

STEVENS

REED

There's a kind of hush

All over the world

Tonight, all over the world

You can hear the sounds of lovers in love

You know what I mean

Just the two of us

And nobody else in sight

There's nobody else

And I feel good just holding you tight.

So listen very carefully

Closer now and you will see

What I mean

It isn't a dream

The only sound that you will hear

Is when I whisper in your ear

I love you forever and ever.

There's a kind of hush

All over the world

Tonight, all over the world

You can hear the sound of lovers in love.

So listen very carefully

Closer now and you will see

What I mean

It isn't a dream

The only sound that you will hear

Is when I whisper in your ear

I love you forever and ever.

There's a kind of hush

All over the world

Tonight, all over the world

People just like us are falling in love

Yeah, falling in love

Sh-h falling in love

Shhhhhhhh.

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Moby Grape / Full Speed Ahead

MOBY GRAPE

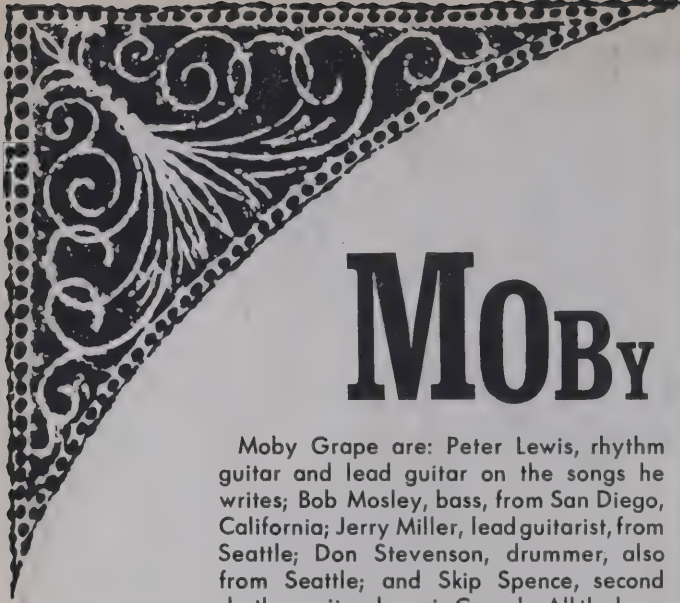


Of all the groups on the San Francisco scene today (one oft-quoted estimate claims there are 1,500) Moby Grape made the biggest initial nationwide impact by releasing five singles simultaneously.

But the Grape is more than just a publicity gimmick group. Those five singles comprise some great music: a joyful combination of hard rock, folk, R&B and country blues, with a pinch of electronics. The Grape hastens to add, "We're not psychedelic."

Of the five singles on Columbia, "Omaha" was the conclusive winner.

(turn)



MOBY

Moby Grape are: Peter Lewis, rhythm guitar and lead guitar on the songs he writes; Bob Mosley, bass, from San Diego, California; Jerry Miller, lead guitarist, from Seattle; Don Stevenson, drummer, also from Seattle; and Skip Spence, second rhythm guitar, born in Canada. All the boys are 21 years old, except Jerry who's 23; they all write - Jerry and Don being the most prolific - they all sing and they're nice people.

The group got together last year. Peter, who was born in Beverly Hills and has lived in New York and the Virgin Islands, got things started. He once was a commercial pilot, but after he crash-landed a faulty Lear jet, he decided to be a single folk singer. Later, he led a group, Peter and the Wolves, for a few months, disbanded it, wrote some songs, heard about Bob and called him.

Bob had recently left a lounge group, the Frantics (the name tells you where they were at), so he got together with Peter in Los Angeles. They had compatible ideas, so they went up to San Francisco to find a group.

Jerry and Don, also ex-Frantics, were in the Marsh Gas, but they weren't too happy with that group either, so they joined Peter and Bob. They jammed together one day





GRAPE

and that was it. A group was born....almost.

They needed another guitarist and Skip fit perfectly. He was one of the founding members of the Jefferson Airplane but they made him their drummer. Skip would rather play guitar. He has no hard feelings toward the Airplane, though. He even helped them on their second album.

Moby Grape was formed, the guys all moved into Bob's apartment, they rehearsed a lot and finally they made their debut at the Ark in Sausalito, California.

Afterwards they appeared at all the hip places like the Fillmore, the Avalon, the Matrix and Winterland. Record companies made offers, the boys played hard-to-get for a long time, they negotiated with eight companies and finally they signed with Columbia.

In April Moby Grape went to Los Angeles where they recorded twelve sides in eight days. Their first album includes thirteen cuts and a large poster of the group.

Some people will inevitably compare Moby Grape with those other two famous San Francisco groups, the Jefferson Airplane and the Grateful Dead, but you shouldn't concern yourself with things like that because, like most top S.F. groups, Moby Grape has its own bag and it's good. □



JEFFERSON AIRPLANE

Everyone with good musical taste should be aware of the Jefferson Airplane. A beautiful blend of vocal and instrumental harmonies flows through everything this groovy San Francisco group does.

Their versatility abounds in their "Surrealistic Pillow" album, from "3/5 Of A Mile In 10 Seconds," "Somebody To Love" and "She Has Funny Cars," which rock ferociously, to "Comin' Back To Me" and "Today" with their lovely, poetic, haunting feeling. "White Rabbit" is a hip Alice-In-Wonderland trip, with touches of Ravel's Bolero; and "Plastic Fantastic Lover" is a great modern blues song about the one-eyed monster. On every song in the album it's evident that the Jefferson Airplane is talented, hard-working, well-rehearsed and they enjoy making music together. You'll enjoy listening to their album.



Their unique style and excellent musicianship have been breaking down barriers previously insurmountable to rock groups. Jefferson Airplane is the first folk-rock aggregation to receive an invitation to headline the Berkeley Folk Festival. Their sensational performance a large segment of the audience to dancing in the aisles. They followed Monterey with an appearance at the Pacific Jazz Festival, another first.

When NBC-TV brought its television cameras to San Francisco for a Bell Telephone Hour Special on the area's "Liverpool, USA" scene, it was the Jefferson Airplane they filmed in a performance at the Fillmore Auditorium, making them the first rock group to ever appear on the show.

Their first RCA Victor album, "Jefferson Airplane Takes Off," did just that, selling over 27,000 copies in the first nine days of its release and gaining top ranking on the nation's musiccharts. The group has just released its second LP, "Surrealistic Pillow," which contains their hit singles, "My Best Friend" and "Somebody To Love."

Pilot of Jefferson Airplane is Marty Balin, 24, the group's founder and lead singer, who also writes most of the songs it performs. Ohio-born and California-bred, his first show-biz experience was in touring musical comedy productions as a singer and dancer. Always interested in rock and roll, he started performing with one such group in 1963, but was not satisfied until he formed his own group, Jefferson Airplane.

A fine musician, Marty has the clarity of mind and perseverance to know his objective and maintain his course without giving in to pressures to be "more

commercial." He believes Jefferson Airplane can make it to the top playing its own music, and apparently he's right, judging from album and record sales and the enthusiastic reception during concerts and nightclub appearances.

Flying high with Marty, the crew of Jefferson Airplane is composed of lead singer Grace Slick, one of the prettiest rock singers around; lead guitarist Jorma Kaukonen; bass guitarist Jack Casady; drummer Spencer Dryden; and Paul Kantner, who handles vocals and guitar, and co-authors most of the repertoire with Marty.

Paul Kantner, a native San Franciscan, had several years' experience playing guitar and 5-string banjo when he met Marty in a local club and teamed up with him. He expresses the musical philosophy of the group: "When we started the group, we started with a definite idea in mind - that of playing music that would make people smile and bounce; and saying things that would make people think about what they're doing. The songs can be different and still say a lot that comes across on the same level. As long as they say something that is worth being listened to, we feel that the song is worth singing. The songs that come out eventually are the ones that say good things and sound good - logical."

Grace Slick, daughter of an investment banker who is "nonplussed" by her activities, is a 5'6", 111-lb. former model. She's an alumna of another group, the Great Society, which she formed with her husband and some others. When she boarded the Airplane, he went to the Final Solution.

Using only eyeliner on her pale, ex-

pressive face, Grace describes her untrained voice as "loud, unmistakably loud. I have a lot to learn, including how to sing without hearing my own voice. Sometimes after four hours of this, I long for a minuet." Grace has written the Airplane's hits, "Somebody To Love" and "White Rabbit."

Jorma Kaukonen, who, at 25, is the "grandfather" of the group, was born in Washington, D.C., and has traveled much abroad because his father (now U.S. Labor Attache in Sweden) is in the Foreign Service. He has been on the move most of his life, but he stayed long enough at Santa Clara University to earn





a degree in sociology. He was induced to join the Airplane by his friend, Paul Kantner. Jorma is a great guitarist.


Drummer Spencer Dryden, 23, has been performing in public for more than ten years and he's backed many top jazzmen. All this experience has made him an asset to the Airplane. Spence is the group's third drummer and definitely their best.

With the group almost complete, Paul Kantner says, "Lastly, we had to send to Washington, D.C. for Jack Casady, whom we wanted because Jorma said he was a good bass player - which he was. When he got here, he had a moustache

and looked sort of weird, but he played good bass and we shaved off his 'stache and now we are six....."

Their music has been tagged with many labels, none of which fully sums up its impact. Their songs are of love, and, wherever they perform, fans show up sporting "Jefferson Airplane Loves You" buttons. A label for their music is as hard to pin down as the origin of the group's name, which is yet to be fully explained. Just enjoy it. □





THE WHO

"Townshend, you don't have to destroy to create!" screamed a recent headline in Melody Maker, the British pop/jazz weekly. And underneath this frightening banner a letter continued:

"Pop stars are renowned for their moody temperament, but Pete Townshend went too far at the excessively violent climax to the Who's act.....He went into unparalleled frenzy and, using the guitar as a sledge-hammer, sent amplifiers toppling across the stage amidst clouds of smoke, sending hangers-on scurrying for cover. The whole audience reared back from the stage in absolute terror. Excitement on stage, yes, but violence which threatens to involve fans - no, thanks!"

Thus wrote an outraged member of the British public, now presumably an ex-fan of the Who. Well, there's nothing new in Townshend's "happenings." The Who were one of the first groups to use auto-destruction on stage when "psychedelic" was as rare an adjective as "phantasmagoric." Lead guitarist Pete often acts as though his entire "raison d'etre" is to smash up the most expensive and coveted equipment in the game.

The Who have been chopping up stages, amplifiers and the best of guitars for the past three years, and they were, in fact,

in danger of dropping out of the public's eye and ear when the current wave of psychedelicism swept them back to the forefront with a vengeance. The only thing is that, while participating in the booming spate of "freak-outs" being enjoyed by the London scene of late, they must have also had the superior "been here before" feeling.

So - who are the Who? Or is it, why are the Who? Apart from the well-known Pete Townshend, collector of hi-fi equipment, son of a famous saxophonist and owner of the biggest nose in popdom, the Who have the

blond Roger Daltrey as their lead singer, a bass guitarist with the improbable name of John Entwistle and an uncontrollable "looning" drummer known as Keith Moon.

The idea of getting any four members of any beat group together at any one time is, as any fool knows, inconceivable, even if they're getting paid for it.

They were late as usual - I mean, have you ever heard of pop people being on time? They arrived in a beautiful Bentley, completely disfigured by being sprayed silver and purple. (Silver and purple on a Bentley?) They wore interesting clothes. We went to



and where the Who were going.

"To retain the attention of the public every pop star has to make the transition to films at some time," said Pete. Elvis did it — so did the Beatles and so did Cliff. Paul Jones looks to me as if he has done it with 'Privilege.' It's the only way to last.

"We're still being considered for a TV series in New York but it's very difficult to see what else we can do as a group, apart from slapstick. Obviously, it must be humorous — maybe Roger could break a leg or something."

In recent months the Entwistle-Moon syndrome has managed to write a few numbers between them, and even Roger has penned one of his very own.

22-year-old John, whom I'd always heard referred to as "the quiet one" of the group (one sometimes wonders if there is a group in existence without a "quiet one"), has been playing music since the tender age of seven. He considers that a knowledge of music theory and a two-year spell playing French horn with the Middlesex Schools' Orchestra have helped him with his career and also given him what he describes as a "classical taste" in pop music. John is now the proud possessor of no less than nine bass guitars, two trumpets, an electric piano and a French horn that is worth 200

pounds (that's around 600 dollars). Armed with this formidable collection of instruments, he has found that the most satisfying aspect of his life in music is to sit down with a tape recorder and compose songs with such unlikely titles as *Boris The Spider*. His preferred method of composition is to initially record the melody line on the French horn or trumpet and then fill in the harmonies with bass guitar, guitar and piano.

John, who gives the impression of spending a lot of his time in thought (even if he does have a predilection for soggy ravioli), feels that the guitar is rapidly losing its importance as the be-all and end-all instrument in the world of pop. "All you really need is a melodic instrument," he said. "I can't stand big sounds on records; I think the Beatles' things with strings would be much better just with brass and using a vibrato."

Because John and Keith are very close friends, whenever one of them gets an

(turn)

a restaurant — I talked, Keith Moon laughed. (He has quite a fetching laugh, really.)

Until recently, I discovered, Pete Townshend was the only member of the group to do much writing. " 'Power Pop' is what we play — what the Small Faces used to play, and the kind of pop the Beach Boys played in the days of 'Fun, Fun, Fun' which I preferred," explained Pete.

"There are too many groups involved in the same kind of scene as the Move where every word has to mean something. The Beach Boys are playing on this kind of ethereal level where the public is expected to come to them and be taught.

"I believe pop music should be like the TV — something you can turn on or off and shouldn't disturb the mind. Eventually these people are going to go too far and leave the rest of the world behind. It's very hard to like 'Strawberry Fields' for simply what it is. Some artists are becoming musically unapproachable."

We discussed the progress of pop people

THE

WHO



idea for a song, he rushes over to play it to the other for his comments. "When I finish a number, I ask Keith if he likes it," explained John. "The others go their own way."

Keith's main contributions to the heritage of popular songs of the sixties are *Cobwebs* and *Strange* (really!) and *I Need You*, two numbers on the Who's most recent album. Only 20 years old, Keith is generally regarded as one of the kings of British beat drumming, and his arrival and survival with the group marks their three and a half years of professional playing. Before that,

the group had been in existence for another three and a half years but on a semi-pro basis only. In between the hysterical laughter I found out that Keith has no interest in listening to the work of other drummers, wants to continue laying down his own style, continue as a member of the Who and, if the group should split, form a combo with John.

John is particularly interested in whatever he writes having "a very powerful bass and drum bit," and his own numbers have this feeling. As far as the actual content of his songs is concerned, John des-

cribes them as having "humorous words with a sad tune. It's sort of sinister in a way because of the subjects. One of my recent ones is about an alcoholic who has an illusion of another man sitting down drinking with him, and another is *I've Been Away*, which is about someone in prison for a crime his brother committed."

He feels that the words of a song are important because they are eventually appreciated, "Even if they notice the overall sound first and listen to the words the third time around."

And that, believe it or not, is all I could find out about the Who. □

The most exciting, outrageous and ambitious rock and roll group anywhere in the universe is the Mothers. Their music, best appreciated in-person, combines today's pop sounds with symphonic music, satire, the primitive rock and roll songs of the 1950's and social commentary, and you can even dance to it.

The Mothers were organized by Frank Zappa, an ex-advertising man who had been writing songs since he was fourteen and experimented with abstract music. Using motivational research principles, Frank created a group unlike anything the world had ever seen. For one thing, they weren't seeking a "hit" record.

(turn)



THE MOTHERS

THE MOTHERS

THE MOTHERS WANT TO KILL TOP 40 RADIO

"Our aim is to kill top 40 radio," explains Frank. "Certain concessions must be ready before a record is playable on the air. I am not in the business to compete with the makers of 'Hanky Panky.' That record can be played because it won't hurt anybody. It won't move them, either. I'm not writing music like that.

"I'm a composer and nobody wanted to hear my music, so I organized the Mothers and the FREAK OUT album. Now people are listening. Sometimes they wonder what they're hearing and why it sounds like that, but sometimes they like it.

"Top 40 radio is unethical, unmusical and it stinks. Classical music stations aren't much better. They all have very rigid, limited programming.

"The Mothers were created to fill most of the gap that exists between so-called serious music and the mass public. Really good music with advanced tendencies has been kept from the public at large. This includes classical and popular music. A filtering system of little old ladies selects the music played by symphony orchestras and on radio stations.

"Once some people get to the position where they own a nightclub or control the goings-on in a concert hall, they become critics and tastemakers.

"Usually they hate music. They love business and just want to make money. Whenever I have to deal with this kind of people, I always tell them that I hate music and I'm only doing this for the money. They slap me on the back and we get along fine. I tell them I wish I could drive a cab instead, but I can't get a license.

"The public knows nothing of what's really going on in the outer limits of music. There are kids writing music who think they've just made up the most fantastic things. They don't know that the best they can write today was already written and performed in 1912.

"A piece like *Ameriques* by Edgar Varese, written in 1912, would scare the average teenager to death. Really scare him. Varese lived and died in New York. The average American doesn't even know he existed, yet what he wrote has virtually changed the shape of all the music of the other composers who have heard it."

One of the composers it affected was Frank Zappa. After convincing some rhythm and blues musicians he knew to become the Mothers and embark on a new musical venture, Frank and his friends starved for ten months. But gradually people came to see the weird new group that insulted the audience and

did songs no one had ever heard before.

While playing at the Whiskey A Go Go in Hollywood, the Mothers caught the ear of MGM record producer, Tom Wilson. He heard them do their "Watts Riot Song," told them he'd record it, and left five minutes later, thinking they were just another rhythm and blues group.

At their first recording session, Tom found out what else the Mothers had in their repertoire and decided to do an album. Frank came up with some arrangements, and a 17-piece orchestra was added to the 5-man Mothers.

The Mothers now number seven. They are:

Frank Zappa, head Mother, plays lead guitar, piano, vibes, drums; composes words and music, and writes the arrangements. He likes the music of Varese, Kagel, Stravinsky, Boulez and Stockhausen, any recent contemporary serious music of experimental tendencies. Zappa is from Baltimore. His favorite food is shrimp creole and chicken curry and/or peanut butter. Favorite color: Naples yellow. Real Name: Francis Vincent Zappa.

Roy Estrada plays bass and guitarron, sings high falsetto harmony. He checked in at Santa Ana, Calif. He likes jazz, blues, Manny, Moe and Jack. Hobby: building up his hot cars and cruising the Burger Stand to show off his carburetors.

Billy Mundi plays drums, tympani, gongs, castanets, tambourine. Partial to pickles and chocolate-covered raisins, the Byrds, Wagner, Stravinsky, Bach. Favorite colors: black and blue. Born in San Francisco, lives in West Hollywood.

Bunk Gardner plays any and all woodwinds. Lists hobbies as dancing, fishing, and saving peach pits. Prefers classical music, Respighi, Dohnanyi, Mendelssohn, Smetana, Dvorak, P.F. Sloane, but digs Archie Shepp and Herman and the Hermits. Unfavorite color is khaki.

Jimmy Carl Black, from El Paso, plays drums, tympani, tambourine, trumpet. Favorite colors are ice-box white and lavender blue dilly dilly. Favorite group, the Beatles. Favorite music, anything written by Frank Zappa. Turned on by Mexican food and beer.

Ray Collins plays harmonica and tambourine, sings lead vocals. Won't eat meat as he dislikes killing of animals. Digs the blues and the Beatles. Hobby is painting. Favorite color: nuclear magenta.

Don Preston plays piano, harpsichord, organ, string bass, gongs, chimes, other instruments he builds himself. He's from Flint, Mich. Eats macrobiotic foods, car-

rots, coconuts. Thinks Miles Davis is a groove. In the contemporary music bag (which is smaller than a suitcase) cites Varese, John Cage and Morton Feldman.

Most rock and roll albums cost around five thousand dollars to record. FREAK OUT cost \$21,000. It was released as a two - record - set - selling - for - the - price - of - one. The word spread through the underground and the album turned up on the best-seller charts.

Not many groups can have a hit album without getting a hit single first. But Frank put his knowledge of motivational research into the album cover.

"The FREAK OUT album was distilled and packaged very purposefully to sell on sight. Like, when in the history of teenage music has an unknown group come out with a two-record package that looked like that?" asks Frank.

"The packaging was designed to say, HEY! LOOK AT THIS FREAKY PIECE OF TRASH! TWO RECORDS FOR ONLY \$3.12!!

"The Suzy Creamcheese line was a carefully planned hype. It has little or no meaning on any level. People can make it as bland or as nasty as they like. Girls come up to us and say, 'I'm Suzy Creamcheese' and I say, 'I know you are.' But really, it doesn't mean anything."

The success of FREAK OUT enabled Frank to carry out the next step in his carefully plotted musical master plan.

"Our second album called ABSOLUTELY FREE is not exactly rock and roll. It's an oratorio. Each member of the group sings a character part. There are about eight songs edited together in a continuous piece of music presenting a panorama of life in America today.

"There's a section about ten minutes long about a man in a city hall who has a fetish about 13-year-old girls covered with chocolate syrup. The result of this is that he makes bad laws. There's also a song about vegetables. People don't talk to vegetables enough," Frank says.

"The packaging is more tasteful. It's closer to what the music is really like. The cover resembles a movie sound track album, sort of."

What can the Mothers do for an encore? Zappa told us he wants to stage a Broadway musical science fiction horror story based on the Lenny Bruce trials. He'd also like to conduct an 84-piece rock and roll orchestra on the stage of Carnegie Hall and hypnotize the audience with his music.

If anyone can do all these things, it's the Mothers. □



long
&
slippery

THE MOTHERS OF INVENTION

hagstrom
GUITARS

FOR CATALOGS: UNICORD INCORPORATED, 75 FROST STREET, WESTURY, N.Y., 11590

FOR THE RECORD

Here we have (we hope) a complete listing of all the recordings by the performers in this issue. At first it seemed like a waste of space, but as we compiled the song titles, we were surprised by the number of records some of the groups have to their credit. If a record was a double-sided hit, you'll find both sides listed. All the groups' albums are here, too. For your information, this list includes everything released up to August 1, 1967.

THE JEFFERSON AIRPLANE

SINGLES

BLUES FROM AN AIRPLANE
MY BEST FRIEND
SOMEBODY TO LOVE
WHITE RABBIT

ALBUMS

JEFFERSON AIRPLANE TAKES OFF - RCA VICTOR LPS 3584
SURREALISTIC PILLOW - RCA VICTOR LPS 3766

THE BYRDS

SINGLES

LADY FRIEND
HAVE YOU SEEN HER FACE
MY BACK PAGES
SO YOU WANNA BE A ROCK AND ROLL STAR
HEY MR. SPACEMAN
5-D
8 MILES HIGH
WHY
HE WAS A FRIEND OF MINE
TURN TURN TURN
MR. TAMBOURINE MAN
ALL I REALLY WANNA DO

ALBUMS

YOUNGER THAN YESTERDAY - Columbia CS 9442
ECHOES - GENE CLARK - Columbia
FIFTH DIMENSION - CS 9349
TURN, TURN, TURN - CS 9254
MR. TAMBOURINE MAN - CS 9172

THE MONKEES

SINGLES

LAST TRAIN TO CLARKSVILLE
I'M A BELIEVER/STEPPIN' STONE
A LITTLE BIT ME, A LITTLE BIT YOU
PLEASANT VALLEY SUNDAY

ALBUMS

THE MONKEES - Colgems COS 101
MORE OF THE MONKEES - Colgems COS 102
HEADQUARTERS - Colgems COS 103

THE TEMPTATIONS

SINGLES

DREAM COME TRUE

I WANT A LOVE I CAN SEE
FAREWELL MY LOVE
THE WAY YOU DO THE THINGS YOU DO
BEAUTY'S ONLY SKIN DEEP
AIN'T TOO PROUD TO BEG
GET READY
THE GIRL'S ALRIGHT WITH ME
I'LL BE IN TROUBLE
GIRL (WHY YOU WANNA MAKE ME BLUE)
MY GIRL
IT'S GROWING
ALL I NEED
YOU'RE MY EVERYTHING
SINCE I LOST MY BABY
MY BABY
(I KNOW) I'M LOSING YOU

ALBUMS

THE TEMPTATIONS GREATEST HITS - Gordy - 9195
THE TEMPTATIONS LIVE - Gordy - 921 S
THE TEMPTATIONS WITH A LOT OF SOUL - Gordy - 927
THE TEMPTATIONS SING SMOKEY - Gordy - S912
GETTIN' READY
TEMPTIN' TEMPTATIONS
MEET THE TEMPTATIONS

THE BEACH BOYS

SINGLES

SURFIN' SAFARI/409/4777
SURFIN' U.S.A./SHUT DOWN/4932
SURFER GIRL/LITTLE DEUCE COUPE/5009
BE TRUE TO YOUR SCHOOL/IN MY ROOM/5069
LITTLE SAINT NICK/THE LORD'S PRAYER/5096
FUN, FUN, FUN/WHY DO FOOLS FALL IN LOVE/5118
I GET AROUND/DON'T WORRY BABY/5174
WHEN I GROW UP/SHE KNOWS ME TOO WELL/5245
LITTLE HONDA/WENDY/R-5267
HUSHABYE/DON'T BACK DOWN/R-5267
DANCE, DANCE, DANCE/THE WARMTH OF THE SUN/5306
THE MAN WITH ALL THE TOYS/BLUE CHRISTMAS/5312
PLEASE LET ME WONDER/DO YOU WANNA DANCE/5372

HELP ME RHONDA/KISS ME, BABY/5395
CALIFORNIA GIRLS/LET HIM RUN WILD/5464
TEN LITTLE INDIANS/SHE KNOWS ME TOO WELL/6060
THE LITTLE GIRL I ONCE KNEW/THERE'S NO OTHER/5540
BARBARA ANN/GIRL DON'T TELL ME/5561
CAROLINE NO
GOD ONLY KNOWS
SLOOP JOHN B.
GOOD VIBRATIONS
HEROES & VILLAINS

ALBUMS

SURFIN' SAFARI (D) T 1808
SURFIN' U.S.A. (S) T 1890
SURFER GIRL (S) T 1981
LITTLE DEUCE COUPE (S) T 1998
THE BEACH BOYS TODAY (D) T 2269
BEACH BOYS PARTY MAS 2398
SHUT DOWN VOLUME 2 (S) T 2027
ALL SUMMER LONG (S) T 2110
THE BEACH BOYS' CHRISTMAS ALBUM (S) T 2164
BEACH BOYS CONCERT (S) TAO 2198
SUMMER DAYS (D) T 2354
PET SOUNDS T 2458

THE WHO

SINGLES

ANYWAY, ANYHOW, ANYWHERE
SUBSTITUTE
THE KIDS ARE ALRIGHT
MY GENERATION
I'M A BOY
HAPPY JACK
PICTURES OF LILY

ALBUMS

HAPPY JACK - Decca - DL 74892
THE WHO SINGS MY GENERATION - Decca - DL 74664

THE MOTHERS

ALBUMS

FREAK OUT - Verve V6-5005
ABSOLUTELY FREE - Verve V6-5013
LUMPY GRAVY (to be released)
WE'RE ONLY IN IT FOR THE MONEY (to be released)

THE LOVIN' SPOONFUL

SINGLES

6 O'CLOCK
DARLING BE HOME SOON
NASHVILLE CATS
SUMMER IN THE CITY
DAYDREAM
DID YOU EVER HAVE TO MAKE UP YOUR MIND
YOU DIDN'T HAVE TO BE SO NICE
RAIN ON THE ROOF
DO YOU BELIEVE IN MAGIC

ALBUMS

THE BEST OF THE LOVIN' SPOONFUL - Kama Sutra KLPS 8056
YOU'RE A BIG BOY NOW - KLP 8058 ST
WHAT'S UP TIGER LILY - KLP 8053
HUMS - KLPS 8054
DAYDREAM - KLPS 8051
DO YOU BELIEVE IN MAGIC - KLPS 8050
WHAT'S SHAKIN' - Elektra - EKL

THE ROLLING STONES

SINGLES

NOT FADE AWAY
TELL ME
IT'S ALL OVER NOW
TIME IS ON MY SIDE
HEART OF STONE
SATISFACTION
THE LAST TIME
19TH NERVOUS BREAKDOWN
GOTTA GET AWAY
GET OFF MY CLOUD
HAVE YOU SEEN YOUR MOTHER, BABY
STANDING IN THE SHADOWS
AS TEARS GO BY
LET'S SPEND THE NIGHT TOGETHER
RUBY TUESDAY
PAINT IT BLACK
LADY JANE
MOTHER'S LITTLE HELPER

ALBUMS

FLOWERS - London - PS 509
BETWEEN THE BUTTONS - London - PS - 499
GOT LIVE IF YOU WANT IT - London PS 493
HIGH TIDE AND GREEN GRASS - London NPS 1
AFTERMATH - London - PS 476
DECEMBER'S CHILDREN - London Ps 451

OUT OF OUR HEADS - London - PS 429
THE ROLLING STONES NOW! - London - LL 3420
12 x 5 - London - LL 3402
THE ROLLING STONES - London - 3375

MAMA'S AND PAPA'S

SINGLES

CALIFORNIA DREAMIN'/4020
MONDAY, MONDAY/4026
LOOK THROUGH MY WINDOW/4050
I SAW HER AGAIN/4031
WORDS OF LOVE/4057
CREEQUE ALLEY/4083
DEDICATED TO THE ONE I LOVE/4077

ALBUMS

THE MAMA'S AND PAPA'S - Dunhill - DS 51010
THE MAMA'S AND PAPA'S DELIVER - Dunhill - DS 50014
IF YOU CAN BELIEVE YOUR EYES AND EARS - Dunhill DS 50006

THE FOUR SEASONS

SINGLES

LONESOME ROAD/40471
CAN'T TAKE MY EYES OFF YOU/40446
C'MON MARIANNE/40460
BEGGIN'/40433
I'VE GOT YOU UNDER MY SKIN/40393
THE PROUD ONE/40407
TELL IT TO THE RAIN/40412
OPUS 17/40370
ON THE GOOD SHIP LOLLIPOP/40379
WORKING MY WAY BACK TO YOU/40350
LET'S HANG ON/40317
DON'T THINK TWICE/40324
GIRL COME RUNNING/40305
TOY SOLDIER/40278
BYE, BYE BABY/40260
BIG MAN IN TOWN/40238
SAVE IT FOR ME/40225
RAG DOLL/40211
RONNIE/40185
DAWN/40166
SHERRY/44017
BIG GIRLS DON'T CRY/44017
CANDY GIRL/44022
CONNIE O/44023
STAY/44024

ALBUMS

BORN TO WANDER/PHM 200-129
PHS 600-129
RAG DOLL/PHM 200-146
PHS 600-146
THE FOUR SEASONS ENTERTAIN YOU/PHM 200-164
PHS 600-164

THE FOUR SEASONS SING BIG HITS BY BURT BACHARACH, HAL DAVID AND BOB DYLAN/PHM 200-193
PHS 600-193

THE FOUR SEASONS' GOLD VAULT OF HITS/PHM 200-196
PHS 600-196

WORKING MY WAY BACK TO YOU/PHM 200-201
PHS 600-201

2ND VAULT OF GOLDEN HITS/PHM 200-221
PHS 600-221

LOOKIN' BACK/PHM 200-222
PHS 600-222

THE FOUR SEASONS CHRISTMAS ALBUM/PHM 200-223
PHS 600-223

NEW GOLD HITS/PHM 200-243
PHS 600-243

FRANKIE VALLI SOLO/PHM 200-247
PHS 600-247

SIMON & GARFUNKEL

ALBUMS

WEDNESDAY MORNING, 3 A.M./CL 2249
CS 9049
SOUNDS OF SILENCE/CL 2469
CS 9269
PARSLEY, SAGE, ROSEMARY AND THYME/CL 2563
CS 9363

SINGLES

THE SOUNDS OF SILENCE/4-33096
HOMEWARD BOUND/4-43511
A HAZY SHADE OF WINTER/4-43873
I AM A ROCK
AT THE ZOO/4-44046
FAKIN' IT
DANGLING CONVERSATION

PAUL REVERE AND THE RAIDERS

ALBUMS

HERE THEY COME/CL 2307
CS 9107
JUST LIKE US/CL 2451
CS 9251
MIDNIGHT RIDE/CL 2508
CS 9308
THE SPIRIT OF '67/CL 2595
CS 9395
PAUL REVERE AND THE RAIDERS' GREATEST HITS/KCL 2662
KCS 9462

SINGLES

LOUIE LOUIE/4-33082

KICKS/4-33098
THE GREAT AIRPLANE STRIKE/HUNGRY/4-33106
STEPPIN' OUT/4-43375
JUST LIKE ME/4-43461
GOOD THING/4-43907
HIM OR ME
UPS & DOWNS

THE HOLLIES

ALBUMS

EVOLUTION Epic BN 26315
LN 24315
THE HOLLIES GREATEST HITS - Imperial LP 12350
STOP! STOP! STOP! - Imperial LP 9339
BUS STOP - Imperial LP 12330
THE HOLLIES - Imperial LP 12312
HEAR! HEAR! - Imperial LP 12299
HERE I GO AGAIN - Imperial LP 12265

SINGLES

CARRIE ANNE
BUS STOP
STOP, STOP, STOP
ON A CAROUSEL
LOOK THROUGH ANY WINDOW
I CAN'T LET GO

THE SUPREMES

SINGLES

I WANT A GUY/BUTTERED POPCORN
WHEN THE LOVELIGHT STARTS SHINING THROUGH HIS EYES
WHERE DID OUR LOVE GO
BABY LOVE
YOUR HEART BELONGS TO ME
MY HEART CAN'T TAKE IT NO MORE
BREATHTAKING GUY
STOP IN THE NAME OF LOVE
BACK IN HIS ARMS AGAIN
LOVE IS LIKE AN ITCHING IN MY HEART
NOTHING BUT HEARTACHES
MY WORLD IS EMPTY WITHOUT YOU
I HEAR A SYMPHONY
LOVE IS HERE AND NOW YOU'RE GONE
THE HAPPENING
REFLECTIONS
COME SEE ABOUT ME

ALBUMS

THE SUPREMES SING HOLLAND, DOZIER AND HOLLAND - Motown MS-650
THE SUPREMES SING RODGERS & HART - Motown SLP 659
SUPREMES A GO GO Motown SLP 649
WE REMEMBER SAM COOKE - Motown S 629
WHERE DID OUR LOVE GO - Motown MT 621
THE SUPREMES SING COUNTRY & WESTERN & POP - Motown 625

MEET THE SUPREMES - Motown 606
A BIT OF LIVERPOOL - Motown 623

THE BEATLES

SINGLES

ACT NATURALLY/YESTERDAY
AND I LOVE HER/IF I FEEL
BOYS/KANSAS CITY
CAN'T BUY ME LOVE/YOU CAN'T DO THAT
DAYTRIPPER/WE CAN WORK IT OUT
DO YOU WANT TO KNOW A SECRET/THANK YOU GIRL
8 DAYS A WEEK/I DON'T WANT TO SPOIL THE PARTY
ELEANOR RIGBY/YELLOW SUBMARINE
FROM ME TO YOU/PLEASE PLEASE ME
A HARD DAY'S NIGHT/I SHOULD HAVE KNOWN BETTER
HELP/I'M DOWN
I FEEL FINE/SHE'S A WOMAN
I'LL CRY INSTEAD/I'M HAPPY
JUST TO DANCE WITH YOU
SHE LOVES YOU/I'LL GET YOU
I WANT TO HOLD YOUR HAND/
I SAW HER STANDING THERE
LOVE ME DO/P.S. I LOVE YOU
MATCHBOX/SLOW DOWN
MISERY/ROLL OVER BEETHOVEN
NOWHERE MAN/WHAT GOES ON
PAPERBACK WRITER/RAIN
PENNY LANE/STRAWBERRY FIELDS FOREVER
THERE'S A PLACE/TWIST AND SHOUT
TICKET TO RIDE/YES IT IS
ALL YOU NEED IS LOVE/BABY
YOU'RE A RICH MAN

ALBUMS

MEET THE BEATLES (S) T 2047
THE BEATLES SECOND ALBUM (S) T 2080
SOMETHING NEW (S) T 2108
THE BEATLES STORY (S) TBO 2222
BEATLES '65 (S) T 2228
THE EARLY BEATLES (S) T 2309
BEATLES VI (S) T 2358
HELP! (S) MAS 2386
RUBBER SOUL (S) T 2442
YESTERDAY...AND TODAY (S) T 2553
REVOLVER (S) T 2576
SGT. PEPPER'S LONELY HEARTS CLUB BAND (S) MAS 2653

4-BY

ROLL OVER BEETHOVEN/ALL MY LOVING/THIS BOY/PLEASE MISTER POSTMAN
HONEY DON'T/I'M A LOSER/MR. MOONLIGHT/EVERYBODY'S TRYING TO BE MY BABY

PLAY GUITAR IN 7 DAYS OR YOUR MONEY BACK

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outside of ter-
ritorial U.S.A.

**UNCONDITIONAL
MONEY-BACK
GUARANTEE.**

SHOPPING BAG/GROUPS' GUIDE TO GADGETS

On the following pages, we have compiled as much information as we could on the equipment used by the bands covered in this issue. The musicians concerned ended up with their particular instruments after much experimentation, and many had modifications built in when they discovered the instrument wasn't performing up to personal standards. As a result, we have the McCartney bass, the Chet Atkins and Les Paul guitars. We hope you understand that if you buy the same guitar Zal Yanovsky plays, you won't necessarily play like him. That, of course, involves a bit of talent and lots of practice. By the way, the following list is subject to change without notice due to the whims of restless musicianship.

THE BEATLES

PAUL/HOFNER LEFT-HANDED
BASS CUSTOM

dual pickups
2 volume controls
rhythm and solo switch
bass and treble switches

JOHN/RICKENBACKER 6-STRING

triple pickups
toggle switch
5 controls

GIBSON ACOUSTIC

GEORGE/CHET ATKINS TEN-
NESSEAN, GRETSCH

RICKENBACKER - dual pickups

RINGO/LUDWIG drums

All play VOX amplifiers

THE MONKEES

MICKY/GRETSCH drums

DAVY/GRETSCH guitar

MIKE/GRETSCH 6-string

ODE banjo

BALDWIN banjo

GRETSCH 12-string guitar

RICKENBACKER 12-string guitar

PETER/GRETSCH bass

GUILD BASS

All play GRETSCH amplifiers



THE FOUR SEASONS

TOMMY/GIBSON guitar
FENDER SHOWMAN amp.
AMPEG B-18 x amp.

BOB/FARFISA ORGAN
AMPEG B-18 x amp.

FRANKIE/2 ALTEC LANSING
A7-500 speakers

JOE/AMPEG bass
AMPEG BT-15c Portaflex solid
state bass amp.

All play AMPEG amplifiers.



THE BYRDS

CHRIS/FENDER bass - GUILD bass

DAVE/GRETSCH CHET ATKINS

TENNESSEAN

MIKE/RODGERS drums

JIM/RICKENBACKER 12-string

All play FENDER and VOX amplifiers

THE ROLLING STONES

KEITH/GRETSCH guitars
GIBSON FIREBIRD

BRIAN/GIBSON FIREBIRD with 2
gold-plated pickups
VOX PHANTOM
RICKENBACKER
HOHNER harmonicas

BILL/VOX (Ed. note: Bill used to
play a specially built FRAMUS
TV STAR bass and before that
he played stand-up, acoustic
bass. On slow numbers, Bill
doesn't use a pick. He turns his
amplifiers all the way up and
plays bass with his palm flat over
the frets.)

CHARLIE/LUDWIG drums

MICK/JAGGER-HOHNER
harmonicas

All use FENDER DUAL SHOWMAN
amplifiers. Bill Wyman sometimes
uses 2 VOX 18" speakers.

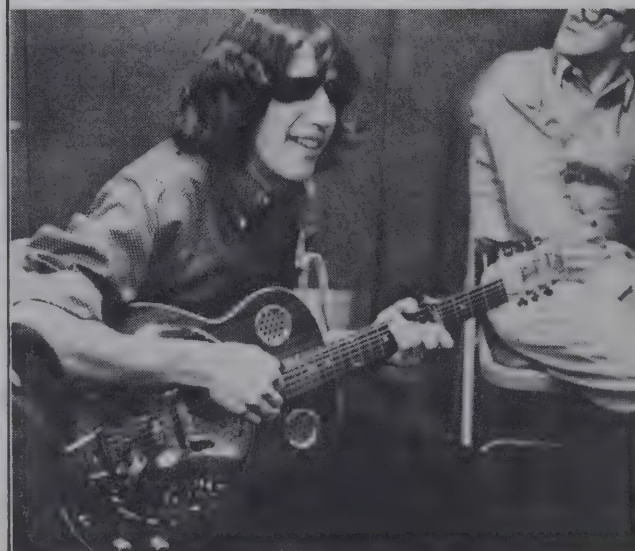
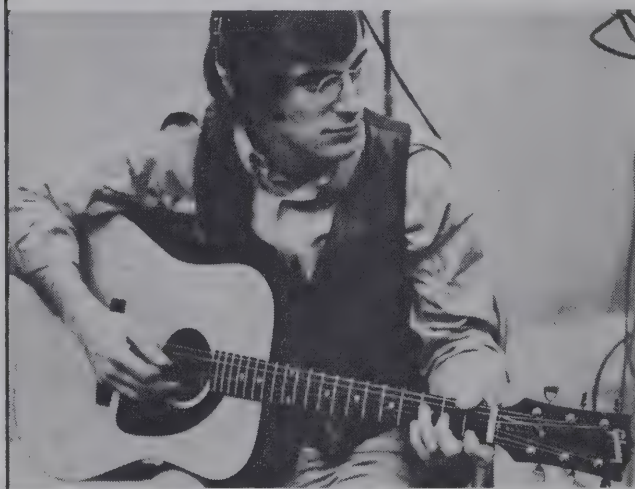


THE MOTHERS

7 HAYNES amplifiers
5 P.A. columns
GIBSON ES5 switch master guitar
HAGSTROM solid body 2 pick up
electric 12-string guitar
HAGSTROM electric acoustic bass
HAGSTROM 8-string bass
CONN, tenor & soprano sax &
piccolo
SELMER flute, clarinet & bass
clarinet
BUESCHER alto sax & LE BLANC

bassoon
(All are equipped with an R.B.
pickup)
VOX wah wah pedal & an echo-plex
tape delay
VOX bass treble booster
LUDWIG drums with a ROGERS dy-
nasonic snare; ZILDJIAN cymbals
FENDER RHOADES electric piano
FENDER twin reverb amplifier &

FENDER volume control pedal &
ECHO-PLEX TAPE DELAY
HOHNER clarinette, UNICORD PAN-
THER organ
Electronic effects are produced by
pre-recorded tape, SONY tape re-
corder & organ generated tones
through echo-plex tape delay



CONN trumpet & bass trumpet with
R.B. pickup
LUDWIG timpani
J.C. HIGGINS tamborine & HOHNER
harmonica
4 Electric 454 mikes of UNICORD
P.A. system
VOX wah wah pedal & Maestro fuzz
tone
(In Sept. for appearance at Albert
Hall - London, The Mothers switch
to all 250 watt UNICORD amplifiers.
This equipment is hauled in a white
FORD ECONOLINE van. Also use
on stage: PLUSH TOY GIRAFFE
powered by a short black RUBBER
HOSE & large can of REDDI WHIP,
and a TOY DOLL dismembered by
three U.S. MARINES and assorted
VEGETABLES in season.)

THE LOVIN' SPOONFUL

JOHN/HOHNER harmonica
GIBSON guitar
GIBSON custom acoustic
FAR FISA COMPACT organ

ZAL/GIBSON STEREO 6-string -
3 pickups
GUILD THUNDERBIRD
FENDER ESQUIRE
6-string DANELECTRO BASS
DOBRO
GUILD 12-string acoustic
GUILD 6-string flat top acoustic
Amps: STANDELL, FENDER SUP-
REMA super reverb, two MAGNA-
TONES, and one small GRETSCH.

JOE/TEMPO, GRETSCH, LUDWIG
drums

STEVE/FENDER bass
GUILD bass

All play STANDEL solid state
amplifiers.

THE HOLLIES

BERN/FENDER jazz bass, VOX 60-
watt solid state Superbeatle am-
plifier. VOX ROYAL GUARDSMEN
speakers. Also plays BECHSTEIN
piano.

TONY/VOX PHANTOM 12-string,
VOX 6-string acoustic, GIBSON
black stereo 6-string, VOX 6-string
banjo, GIBSON LES PAUL CUS-
TOM. VOX 100 watt solid state
Superbeatle amplifier. ROYAL
GUARDSMEN speakers.

GRAHAM/EPIPHONE 6-string ac-
oustic, GIBSON LES PAUL



CUSTOM, VOX 6-string DANELECTRO. Also plays autoharp and MELLOTRON.

ALLAN/VOX 6-string acoustic
ECO 12-string acoustic. HOHNER harmonicas in various keys.

BOBBY/Two PREMIER drum kits, one pearl grey and the other gold glitter.

The Hollies formerly had five GIBSON LES PAUL CUSTOM guitars, but Tony sold one to Spencer Davis and one to Keith, of Herman's Hermits, and Graham sold one, which he bought in El Paso, Texas to Eric Clapton.

All play VOX amplifiers.

THE WHO

PETE/FENDER TELECASTER
RICKENBACKER-
GIBSON STEREO
FENDER STRATOCASTER

KEITH/PREMIER drums
2 bass drums
3 cracked symbols
cowbell
and much more equipment which he is constantly destroying too quickly for us to keep track of.

JOHN/FENDER bass
GIBSON LES PAUL double pickup
MOSRITE bass
2 HOFNER violin basses
TELECASTER bass
MARSHALL 100 watt amp. - 8
12 in. speakers for treble
MARSHALL 200 watt amp. - 8
12 in. speakers for bass

All play MARSHALL amplifiers

THE BEACH BOYS

CARL/FENDER JAGUAR - single pickup
RICKENBACKER 12-string

AL/RICKENBACKER - single pickup
FENDER JAGUAR

JOHNSTON/FENDER bass
FARFISA ORGAN

BRIAN/FENDER bass

DENNIS/LUDWIG drums and RODGERS

All play FENDER showman amplifiers



LOVIN' SPOONFUL



Several weeks later disc jockeys all over the country picked the Lovin' Spoonful's 4th single as a hit. Naturally it made #1.

The Spoonful has had many different-sounding hits since then, but just as a group's music changes, so do its members.

Recently The Lovin' Spoonful announced that Jerry Yester had joined the group as its lead guitarist, replacing Zal Yanovsky. Since both his parents were excellent musicians and entertainers, Jerry became familiar with banjo, mandolin and guitar at an early age.

Arriving in Los Angeles in 1961, Jerry found his talents in high demand. He has been performing and recording with what must be a record number of folk groups, including the New Christy Minstrels, Les Baxter's Balladeers, and the Easy Riders. But Jerry began looking for a different approach to the music he had been performing all his life and, hearing of a trio that had just arrived from Hawaii with a new sound, he looked them up and immediately thereafter, joined the Modern Folk Quartet.

When the Modern Folk Quartet felt that folk music wasn't honest enough for them, they went electric and became a very influential underground rock group.

As a result, Jerry went deeper and deeper into rock music and developed into an incredible musician. Unfortunately, the MFQ broke up because everybody wanted to be a leader.

Jerry has already begun performing with Spoonfuls John Sebastian, Steve Boone and Joe Butler in concerts and is recording as a member of the group in all future releases.

Yester, a 24-year-old Californian, also recorded two singles for Dunhill Records as a single artist. Most recently, he has been producing other artists on the West Coast, notably the Association's second album with "Pandora's Golden Heebie Jeebies" and Tim Buckley's new album.

The sandy-haired singer is married to singer Judy Henske. The couple moved into their new home in Greenwich Village in September.

Despite the loss of the Spoonful's exuberant original guitarist, the good time music will continue. □

ROLLING STONES



"We believe there can be no evolution without revolution. I recognize there are other inequalities -- the ratio between affluence and reward for work done is all wrong. I know I earn too much, but I'm still young and there's something spiteful inside me which makes me want to hold on to what I've got.

"I believe we are moving toward a new age in ideas and events. Astrologically we are at the end of the age called the Pisces age -- at the beginning of which people like Christ were born.

"We are soon to begin the age of Aquarius, in which events as important as those at the beginning of Pisces are likely to occur. There is a young revolution in thought and manner about to take place."

Returning the conversation to any kind of level related to pop music proved difficult, and a chance remark as to Gene Pitney's marriage brought the retort, from Brian:

"You've been trying to reduce the conversation to that level all afternoon."

However, we did manage to ascertain what they thought of Max By-

graves' action at the Palladium show when he produced a can of aerosol and sprayed the stage on mentioning the Rolling Stones by name.

"Brilliant," said Keith sarcastically. "I mean all that and 'Tulips From Amsterdam', too!"

"Did he do it without wearing a wig?" retorted Brian. "I mean that's a bit avant-garde for Max Bygraves -- putting down the Stones without wearing a wig!"

We stepped over Max Bygraves and conversationally circumnavigated the death of President Kennedy--something else that Mr. Jones has very definite opinions about -- and cares about almost obsessively. A neat swerve in discussion brought us to what, if anything or anyone, is following the Rolling Stones.

"I'd like to see the Move," said Brian. "They are really an extension of our idea of smashing conventions. The kind of smashups they have - destroying TV sets, cars, etc., - is all a part of dissatisfaction with convention.

"Pete Townshend's tendency to smash guitars is a physical reproduction of what is going on in his mind -- I wish he'd write a book!"

A somewhat disturbing interview was rounded off by Brian insisting that the Muzak version of Ravel's Bolero was turned up over our heads -- "it builds to a great climax" -- and we finally left the restaurant -- Mr. Jones in his Rolls and Mr. Richard in his girl friend's dirty, red sports car.

Nothing, it seems, is going to change the Rolling Stones -- except perhaps old age! □



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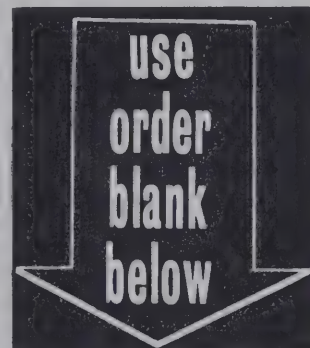
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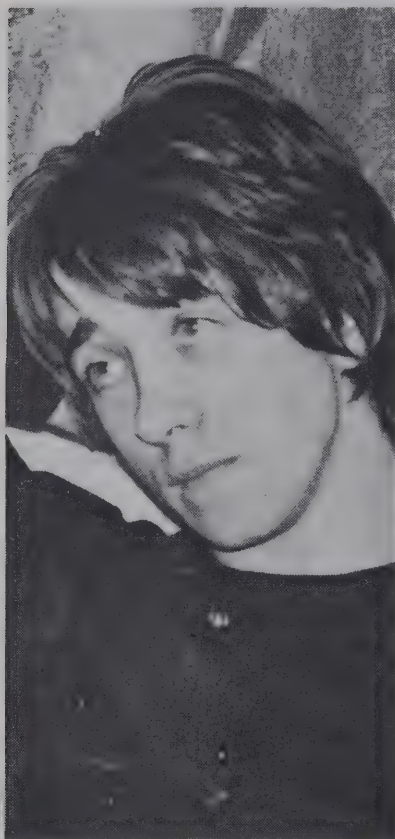
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THE HOLLIES



HP: No. The liner notes mention that the album is dedicated to Lenny Bruce.

Tony: Well, let's put it this way. It wasn't entertaining to me, and I listen to as much music as Graham.



TONY

HP: That takes us to the old question, "Should all songs be entertaining?"

Tony: I think the rest of the LP is very entertaining.

HP: But can't songs raise questions or discuss vital issues instead of being just entertaining? As long as an artist doesn't record an album full of protest songs, can't he try to make people think once in a while?

Tony: A kid doesn't want to put an LP on, then sit down for two hours to try and find out what a song is all about.

Graham: You don't know the market that Simon & Garfunkel play to. They're the college kids, 19 and 20 years old, that think like this normally. They don't have to sit down and think about it. "Seven O'Clock News/Silent Night" is a great track for the college audience.

Tony: I think there are very few people who are knocked out by it.

Graham: It's one of the featured tracks in the album.

Tony: That's only because of the novelty of the radio broadcast cutting into the song. People won't listen to it as a song and get the message. They'll just say, "Oh, what a clever idea."

Graham: Yes. A lot of kids won't get the message. They'll buy it just because it's different and say, "Oh yeah. Isn't that great?"

Tony: I think it's the worst thing I've heard in a long time. It's not beautiful. It just shows that a holy night is a night of futility, and what's the point of singing Holy Night every Christmas when guys are going off to be killed in Vietnam. That's all it is.

Graham: What do you mean, "That's all it is"????!!!!

Tony: Why does everybody have to know about it? The only people that should know about that are the ones that are fighting.

Graham: Well, that's the sort of thing that got America into war in the first place. It's another step beyond what that Barry Sergeant was doing.

HP: Strangely enough, according to one survey, "The Ballad Of The Green Berets" was the #1 record in America in 1966.

Graham: There are a lot of adult record buyers. They might have bought it to be patriotic.



GRAHAM

Allan: Who are they?

Graham: Half of them are involved. Somebody who gets killed has two parents who have four brothers each, who have twelve sisters-in-law each, who have...

(The discussion got very spirited with everyone talking at once, but soon the conversation got back to "Seven O'Clock News/Silent Night".)

Graham: The whole track justifies its existence just by making us sit here talking about it.

Tony: When things are bad, most people want music they can relax to.

HP: Anyone for Mantovani?

Graham: The other morning when I was angry, I put the Simon & Garfunkel album on and it cheered me up. It's great.

Tony: I'll bet you didn't put that track on, did you?

Graham: I didn't, as a matter of fact. When I want to be happy I don't listen to that track. I listen to "Feelin' Groovy."

Tony: Precisely.

HP: There's something in the album you can think about and something to make you happy. That's one of the good things about pop music today. Songwriters are creating more original ideas and exploring new subjects.

Graham: Some people like to be scared and depressed and made to feel morose. Why do they go to see horror pictures and movies like "The Pawnbroker" that made me feel completely empty? Great! That's entertainment, instead of sitting watching Doris Day.

HP: Have you seen any British films as brutally shocking as "The Pawnbroker"?

Graham: There's one called "It Happened Here," a documentary-type feature about the possibility of the Germans winning World War II and occupying England. I think it was made for something like 800 pounds (\$2,400).

HP: There was another one about an atomic attack that was banned from the BBC-TV...

Graham: "The War Game" was horrific. Many new movies can't be considered part of the mass media. "The Knack" was a brilliant, relaxing little comedy but a lot of old people considered it stupid and silly. "Morgan" as well. Most old people would have rejected the idea of a fellow getting into a gorilla suit and doing strange things.

HP: The young people now have their own cinema.

Graham: Of course. Many more people are now digging the things that Fellini is doing, like "Juliet Of The Spirits" and "8 1/2." And Polanski has been accepted by the younger people who are much more aware of the value of living.

HP: I think pop must have started the new awareness.

Graham: Pop music is the mass media for conditioning the way people think. And it just so happens that the great people in pop today, like the Wilsons, Mamas and Papas, and McCartney and Lennon are all dictating universal love to everybody.

HP: Why did it take until the 1960's for young people to assert themselves?

Graham: I think young people never before had the freedom they have today. Freedom, almost always, leads to expansion. Also, to a certain extent, kids are most tolerant toward things that are going on. □

MAMAS & PAPAS



from 13

"There's a practice in Europe, particularly in England, that I can't condone. They cover records. When an American record comes out, a British artist will do it with the same arrangement, often the same sound, and it'll sell more records than the original version.

"Our music is so individual. When the Mama's and Papa's do a record, it's ours. If anybody covered one of our records, I would raise absolute Cain...or hell, in fact, even.

"I realize the music business is highly competitive and some people will do anything to succeed. But, if somebody works awfully hard to write a song and do an arrangement and tries to present himself in the best way he can, if someone in England or France or whoever covers the record as soon as it comes out, it just isn't fair."

"Here in California," resumed John, "everyone seems obligated to be outside, to be healthy and soak up that sun. There's money and sun and fun out here, it isn't grubby and intimate like New York."

John is the inspirational piston for the group. Although everybody contributes to the feel of a song, John creates the material. He now has so many songs left over that he gives them to old friends like Scott McKenzie, an ex-Journeymen, who hit with Phillips' "San Francisco".

Now we'll let John explain how he writes his songs.

"I usually write songs about situations we're involved in...and the people that we're running with at the time and what's happening to us. The songs seem to be real. We can relate to them and sing them better if it's about an actual situation that's happened to us.

"California Dreamin'" is one of my sentimental favorites because I wrote it a long time before we recorded it...a couple of years. A lot of people wanted to record it, but I wouldn't let anyone record it until we were ready to do it.

"I do the vocal arrangements on all our records. Sometimes we work them out in rehearsals, but sometimes I just give out the parts in the recording studio. You can get a more spontaneous feel that way.

"They don't read music. We just do spontaneous things and it comes out great.

"I got interested in music after seeing 'The Al Jolson Story', with Larry Parks. I got so hungup on that movie when I was a kid. I know more people who have seen that movie seventeen times.

"I never realized that I really wanted to be a musician until I was almost already one. It sort of snuck up on me.

"When I was in 7th or 8th grade, a friend of mine played ukelele and he taught me a few chords.

"I played guitar when I was going to the U.S. Naval Academy. They took my guitar away from me. Then I knew that I wasn't for that system, so I left the Naval Academy and started writing lyrics, singing songs and arranging.

"I went to New York, after bumming around a while. I went to the Brill Building one day. I had my guitar and all these songs...no demos or tapes or anything...I went knocking on every music publisher's door asking 'Can I sing you a few songs?' That's not the way you do it.

"Then I met a guy named Charlie Ryan, a manager, who was very helpful to me. He lent me some money and helped me develop the things I was working on."

They were in New York collectively about 17 years (five each for John and Cass, four for Denny, three for Michelle). Denny wandered down from Canada seeking employment as a singer-musician, as did Cass and John from their native Alexandria. Michelle was a model ("Mostly lingerie") who found New York not quite so easy-going as good old L.A. "I found out I couldn't just walk up to a stranger and ask him what time it was without getting attacked," she said somewhat ruefully.

Their musical career begins in New York; at one time or another, Cass, Denny and John have sung (together or separately) with the Journeymen, the New Journeymen, the Halifax Three, and the Mugwumps. Their paths kept crossing and re-crossing, along with the paths of John Sebastian and Zal Yanovsky, but nothing seemed to firm up for very long.

Things got even less firm for awhile -- the four took off for the Virgin Islands, where they lay around and "rested" for a whole summer. After their restful summer, they returned to New York to work on the career again, but after a short time there, they decided to head for the West Coast.

"I was the one who decided to go first, and they followed later. Just to keep the record straight," Cass said.

Things weren't any better in Los Angeles, where they took the Bohemian road for awhile. Then suddenly things

became very firm. Barry McGuire met them, said he was recording that night and that they should come along and audition for Lou Adler, head of Dunhill records. They did so, and signed the contract the next day.

The strange part of this saga is not that Mr. Adler scooped the record world by signing them, but that no one else had done so long before that. The Mama's and Papa's have the kind of talent that can be appreciated by all ages and sizes. It's called simply good voices, good arrangements, good songs. They may look a little far out, but their singing is way in. They headlined a Rodgers and Hart television special along with Andy Williams and Nancy Wilson. That's class, man, and they've got their own special brand of it.

But in spite of all their cool, there were small traces of enthusiasm and "look at us, we've made it" pride. Like their cars -- two brand new Jaguars, a Porsche, and a Continental convertible. And as for posing for photographs, they just don't come any better. Give them a situation and a place to stand, and they come up with a three act play, complete with dialogue and stage business...like a card game in the trunk of Denny's car.

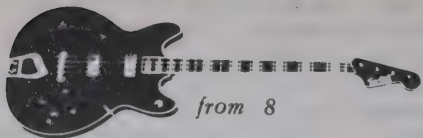
Michelle is the photographic "up-stager" of the group. Whatever the pose, no matter how unusual, she always flashes a look that captures attention. Plus the fact that she's somewhat attractive (ok, ok she's beautiful)...

Cass is exactly as one would expect her to be (meaning exactly as this writer expected her to be). She's candid, funny, with a Phyllis Diller delivery (but without the laugh). Unaffected, straight-forward, unself-conscious.

Denny is quiet, but he grooves with the others and occasionally pulls off a very funny line or stunt. But most of the time he just stands around and looks handsome and masculine -- without really trying too hard.

John looks like he just left the Ozarks or the cattle range, except that he wears beat-up tennies and lavender socks. He's lanky but not awkward, and he has the quality that makes people listen when he speaks. Part of that quality is intelligence and humor, just for starters.

If you're waiting impatiently for this group to visit your town, we suggest you study yoga or just wring your hands. They play it cool, because they are, and they don't like to work very hard. "Clubs are hard work; there's too much going on for anyone to really pay attention to what you're doing," said John. "And besides," added Cass, "three shows a night, every night...forget it." □



from 8

HP: Even Lesley Gore's "We Know We're In Love". It's not as corny as all her other things.

Crosby: Well, everybody grows, but I wouldn't count that.

McGuinn: "It's My Party" was another sound at the time. It was a new attitude. It moved very fast from that point to when the Beatles came out. The whole thing was going up hill because the folk thing had just come up and it died as a legitimate thing. Once it died the synthesis arrived and the Beatles were the primary catalyst to the whole thing.

HP: You would put the Beatles over Bob Dylan?

McGuinn: Yeah, Dylan is phenomenal. The Beatles are over him as a commercial success. Not poetically, but commercially.

Crosby: Let's take it chronologically. First off we come to a state of the art where there's a lot of bands, that are actually pretty dull, playing 3 chord changes with inane words. That's the rock and roll field. That's general, but that's pretty much where it's at. The Beatles come along and they're aware of Bach and Chuck Berry at the same time. They're also fantastic musicians and telepathic and tight - the four of them - they play together. They're willing to grow. That's an explosive combination. They've jumped it in one whole thing. They added chords - music - really good music. They understand Bach, they know all the changes. The Beatles added all of that - Dylan added words. I think we were the ones to drop it into the pop field. I think we were the first ones to put a song into the pop field that had decent words.

McGuinn: In this country anyway. Dylan did it in England first.

Crosby: Yeah. We couldn't understand why a dozen people hadn't already done it. When we put "Tambourine Man" out, Dylan had three albums in the top ten in England. His albums were doing better than most people's singles at the time. When he was so big in England about two

years ago, we couldn't understand why everybody in the whole country wasn't recording his stuff, so we just went ahead and did it and I guess we were the first ones.

HP: Why did Dylan happen in England first?

Crosby: This is essentially why. A bunch of reporters asked Ringo what he was going to do in the hospital. He told them "Well, I've got my Dylan albums," and Lennon said the same thing. They were talking about Dylan all the time. Those Beatles swing a lot of weight. A lot of other people got turned on to Dylan too at the same time. It was a wave of awareness cresting and it spread out like ripples and we happened to be close to the center. So, we did it. There's no reason not to do Dylan's songs. Nobody else writes them as good.

HP: You play counterpoint to each other, don't you?

Crosby: Sometimes. It's mostly just one big guitar. I usually just play the bottom couple of strings on Jim's guitar.

McGuinn: The whole thing is one big instrument with the bass and drums. Sounds like an organ or something. We're trying to get churchy.

HP: If you take the amplification away, can your guitar playing fall into a traditional folk style?

McGuinn: Sure We do that all the time. When we play acoustically, we sound very folksy. Technically, we use folk techniques.

Crosby: Except for me. I cheat a lot. I really wasn't suited to folk music. They used to say "Hey you sing like a rock and roll singer" and I used to play with a flat pick on a very loud acoustic 12-string. I used to play rhythm guitar on it. Because I couldn't pick, I don't know how to pick. I played rhythm guitar all along. I made a terrible folk singer. I was very up-setting. McGuinn too. We were ill-suited to the folk field be-

cause we were already half grown into this one. We were aware of it.

HP: Were you playing folk when the hootenanny thing hit?

Crosby: Oh, a long time before that. I was in folk music when they invented hootenanny night at the Bitter End which is what started that whole thing.

HP: Do you think the hootenanny thing had anything to do with what's going on now?

Crosby: Sure. It popularized it. It also demeaned it and dragged it down considerably.

McGuinn: It went way up and it sank. It had its trajectory. It left a trail behind it, it left all the good elements of folk music for reinterpretation, to grow into new things, to be synthesized. **Crosby:** But there was so much real degradation toward the end. The music industry was absolutely up tight against the wall then and they didn't know what to do and along came folk music and ABC-TV had to put out Hootenanny. The Kingston Trio, the New Christy Minstrels, all those college groups.

HP: Do you think this was an invention of the music industry?

Crosby: No, no. A lot of people exploited it very rapidly. There's a tremendous difference between Odetta and the Kingston Trio.

McGuinn: It was a material thing. It was very vogue and "in", like in the Village in the 1930's. The interest in American culture with Pete Seeger and the Weavers and it grew to an in-group thing on a bigger level like jazz, sport cars and hi-fi. It went with that and it grew with that up to complete international acceptance and then the mass-media thing killed it. But the good elements from it have been salvaged. We used to love it, but it's dead. **Crosby:** Then with Sonny & Cher, the Turtles and all those, they saw a label "Folk Rock" and they said "Ah ha." You see, a label makes people secure. Now that they labeled it they sat down on it and sold it.

HP: Do you think American kids are going to have to come around in their way of thinking to accept all the different kinds of music?

Crosby: They don't have to move a long way to hear it. The kids are hipper than anybody thinks all the time. Every kid practically in the United States now knows what a sitar is because George Harrison played it on "Rubber Soul". Most of them are becoming aware of where the sitar comes from - India. Some are even aware of Ravi Shankar. John Coltrane and a lot of other people too. I'm not trying to justify what we're doing with Indian music. We didn't plan it that way. We went into a room sat down and played. And what came out was what we put down later on the record. It'll be our next single. We didn't write it or arrange it. The five of us just played music to each other, till it all jelled. And that's what it comes out as. I don't want to try to justify it either. We don't plan anything we do, we don't try to scheme trends. We just play music. Both of us wrote it.

HP: I understand the biggest money in this business is in the songwriting end.

Crosby: Right, some of it. I'm more interested in being able to write our own things the way we want to. Also because it's groovy to write. But it's very hard. Gene is much more prolific than McGuinn and I are, but we're all trying. The group's got four potential songwriters and we're gonna use everybody as much as we can to the fullest. Try everything.

HP: Do you think country music will become a bigger influence in the pop field?

Crosby: It already is and it's gonna get a lot bigger. (TO ILLUSTRATE HIS POINT DAVE SANG "I'VE JUST SEEN A FACE").

HP: Is there anything big coming up in the near future?

Crosby: Two major things that we're aware of, what we think are going to happen is Indian Music, Ravi Shankar.

HP: You really think so?

Crosby: It's gonna influence every kind of music in the world. I'll tell you why. The musicians are the people who are making music. No matter what else is said, when a note has to be

played it comes down to the musician. There isn't a musician that I know of that isn't aware of it. If you hear it once, you can't forget it. It's incredible.

McGuinn: A couple of years ago, jazz started to go eastern. A friend of mine who is a jazz musician told me then that rock music is going to go eastern. He heard it in jazz and he noticed that jazz ideas had been filtering down to rock and roll.

Crosby: That's the other major trend that we spotted - Coltrane. Jazz is coming into rock and roll, particularly, John Coltrane.

HP: His "Love Supreme" album got on the pop album charts.

Crosby: I'm not even a little bit surprised. That cat's a fantastic musician.

McGuinn: Sort of anti-establishment music. The note cluster concept, random improvisation. They're not trying to do melodic or blues things. They're going against the establishment and that really wrecks a comfortable well being.

HP: Actually, what kind of a group image are you trying for?

McGuinn: Aware, free, love promoting, happiness, put-down negative, high speed, motion music, fast cars, planes, jets.

Crosby: SHHHHHHHHHH, banking, making the whole music bank.

McGuinn: A vertical shift at 60 miles an hour while you're going that way 700 miles an hour.

Crosby: We try to avoid boxes and labels and categories as

much as we can. We're musicians, we play music. If we were going to use a label it would have to be folk, bossa nova, jazz, Afro.

McGuinn: Take the 1st letter of each word of all kinds of music and make a word.

Crosby: Yeah BOFNERGERTZ. Actually, we call it music a lot. But when anybody really insists, we call ourselves a rock and roll band.

HP: Do you think this thing they're calling rock folk is out of the picture now?

Crosby: I don't care. I'm trying to ignore this whole play with labels. They called Sonny & Cher rock folk and that's pretty funny.

HP: They called Ramsey Lewis jazz rock.

Crosby: Yeah right. What about that and after our next single, they'll call that jazz rock too.

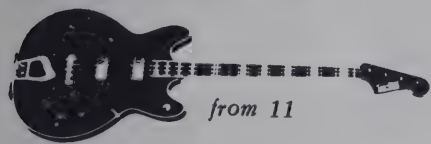
HP: How about raga rock?

Crosby: Yeah, and the flip side they'll call raga rock. Man, I don't care.

HP: Do you think the public is ready to accept ragas?

Crosby: We'll find out. Somebody's got to turn them on to it. It might bomb completely you might never hear of the Byrds again. When we first did "Tambourine Man" everybody said it was too far out. I think it's been No. 1 in all the English speaking countries. We're not wanting to brag, it's just that the blue-chip thinkers were all wrong. □

BEACH BOYS



"I know I'm a creative man, musical - from early days I believed there were ideas waiting to be dumped out if I had time. Now I know it and it's a good feeling.

"I approach my music-making as an art-form - something pure from the spirit to which I can add dynamics and marketable reality.

"I believe in God - in one God; some higher being who is better than we are. But I'm not formally religious. I simply believe in the power of the spirit and in the manifestation of this in the goodness of people. I seek out the best elements in people.

"People are part of my music. A lot of the songs are the result of emotional experiences, sadness and pain.

"Or joy, exultation in nature and sunshine and so on...like 'California Girls', a hymn to youth.

"I can write through empathy with others. The surf songs are a simple example of that -- I have never surfed but I was able to feel it through Dennis, who is a fine athlete.

"Music is genuine and healthy and the stimulation I get from moulding it and from adding dynamics is like nothing else on earth.

"I go to the piano and play 'feels'. 'Feels' are specific rhythm patterns, fragments of ideas. Once they're out of my head and into the open air, I

can see them and touch them firmly. They're not 'feels' any more.

"I think that on 'Pet Sounds' the track 'Let's Go Away For A While' is the most satisfying piece of music I've ever made. I applied a certain set of dynamics through the arrangement and the mixing and got a full musical extension of what I'd planned during the earliest stages of the theme.

"I think the chord changes are very special. I've used a lot of musicians on the track - twelve violins (I guess fiddles is the 'hip' phrase), piano, four saxes, oboe, vibes, a guitar with a Coke bottle on the strings for a semi-steel-guitar effect. Also, I used two basses and percussion. The total effect is... "Let's go away for a while," which is something everyone in the world must have said at some time or other. 'Let's go away for a while'. Nice thought. Most of us don't go away, but it's still a nice thought.

"The track was supposed to be the backing for a vocal but I decided to leave it alone. It stands up well alone.

"Now, there's another track called 'Wouldn't It Be Nice' which has a very special and subtle background and for a time, I thought it would be the single after 'Sloop'. But that was before 'Good Vibrations'.

"One of the features of this record is that Dennis sings a special way, cupping his hands. I had thought for hours of the best way to achieve the sound and Dennis dug the idea because he knew it would work. So we practiced for hours until it did.

"The thing is I write and think in terms of what the Beach Boys can do. Not what they would find it easy to do, but what I know they are capable

of doing which isn't always the same thing.

"I have a governor in my mind which keeps my imagination in order because idiot ideas are just a hang-up. But I don't like to be told 'it can't be done' when I know it can. That's the point. It mostly can be done.

"My musical influences go back to the early days when I worshipped the Four Freshmen, those great guys. That groovy sectional sound.

"The Beach Boys are lucky...we have a high range of voices; Mike can go from bass to the E above middle C; Dennis, Carl and Al progress upwards through C, A and B. I can take the second D in the treble clef.

"The harmonies we were able to produce gave us a uniqueness which is really the only important thing you can put into records - some quality no one else has got into.

"I love peaks in a song - and enhancing them on the control panel. Most of all, I love the human voice for its own sake. But I can treat it, with some detachment, as another musical instrument. This doesn't imply a lack of respect because I respect all instruments from Jew's harp to spinet.

"I know that in some circles we're not regarded as all that 'hip' or 'in'. This is maybe, because, we haven't just arrived from nowhere with something new with a new label.

"But I don't care too much what anyone says, so long as I know I'm staying ahead - right up to the limit of my present capabilities. I don't put out anything I don't respect. And I know for sure that the Beach Boys brought something new into rock and roll." □

THE RAIDERS



MARK LINDSAY:

"Paul and I used to
write our material
but now Terry Melcher,
our producer, works with me.

I suppose it's
convenient because Terry
and I live together.

We don't have a
specific part of the
day to write.

We work on songs as
ideas come up."



out and "Steam Heat" and the songs from "Pajama Game." That was just before rock and roll started.

"My sister, who's a couple years older than me, came in humming a song called 'Seventeen.' She was going, 'Seventeen, seventeen, cool solid seventeen. I thought, 'Wait a minute - where's the melody to that?' It was all just one note. I said, 'That's not music!' Ha! which is what a lot of parents were saying then.

"But then I got hooked on rock and roll. When I got into high school I got hooked on country music. The guy who eventually married my sister played guitar. It was amazing to me because I'd never known anyone who played a musical instrument before. It really knocked me out because you could make your own music. You didn't need a radio. You could do it yourself. I'd heard piano before, but the guitar really fascinated me. He liked country music and I got introduced to it through him.

Later on came rhythm and blues, and all kinds of influences came later.

"The guitar was the first instrument I learned a few chords on, although I'm not really proficient on it. Actually, I wanted to be a drummer but a set of drums was expensive and I could get a second-hand guitar quite a bit cheaper, so I bought one.

"I went down to take lessons. You see, I had a slight accident when I was four years old and the top of one finger is a little shorter than the rest. They saw this and said, 'You can't learn to play guitar.' I went home very depressed and threw the guitar into a corner.

"A buddy of mine eventually did teach me a few chords. Later on, when I got with Revere's group when I was fifteen or sixteen, I traded the guitar in on a sax. I didn't play it again until about a year ago when I started playing a little rhythm guitar on stage in some of our arrange-

ments.

"There were some other groups before I joined the Raiders. One was called Freddy Chapman and the Idaho Playboys. I was fourteen and saying I was sixteen. The band was basically country western, but I sang rock and roll. There were a couple of other small groups not even worth mentioning, although Freddy Chapman wasn't like a ball of fire, either.

"Things didn't really start happening until I met Paul in Idaho. There have been twenty-eight Raiders besides Paul and myself since the band started. At that time we were playing local dances and all of a sudden it started becoming profitable. Then we decided to make some records and we had a song, an instrumental, that was in the top 20. Then the band kind of cooled down and nothing happened for about a year or so.

"We re-formed in Portland, Oregon and started getting a series of little breaks.



The Wailers were the #1 band in the area at that time and their price was \$300 a night. We figured we were as good as the #1 group, so our asking price was \$300, too. We usually settled for fifty or seventy-five dollars. The first time we got \$300 was a major breakthrough."

The group has made changes along the way, and the most recent in a string of twenty-seven Raiders are Freddie Weller, Joe, Jr. and Charlie Coe. Each day they soar to new heights, where few artists have ever gone before. And actually the group's supply of talent has barely been tapped.

Freddie Weller, the first "Rebel Raider," is from Georgia, and it shows. It's there in his warm, friendly smile, his casual, gentle way of speaking. He's a little shy when he first meets someone. It takes him a while to warm up to you but, when he does, you feel like you've known him for ages. His typical Southern cordiality just "glows." Musically, Freddie is an accom-

plished songwriter, as well as an excellent guitarist. His own tastes in music (listening and composing) are in the pop area, yet strongly flavored with country/western styles.

Joe, Jr. -- another Southerner (Mississippi, this time) -- is very amiable and easy-going. Sort of a "down-home" type of guy: honest, open, direct, somewhat shy, and always smiling happily. It's impossible not to like him. He loves life and he loves people. He is a calm person who can come out of difficult situations with ease. He puts his subtle, one-line humor to full use, lessening the tension of those around him. He is tremendously fond of the outdoors. Fishing, hunting, playing tennis or baseball, skiing, almost any sport (except track or golf) is where you'll find Joe, Jr. - when he's not playing his drums, that is! Joe, Jr., who plays vibes, flute and guitar, too, is probably the best pop drummer on the music scene today.

Charlie Coe displays an almost pixieish sense of humor. He'll laugh and joke around, and when his eyes light up, it's an immediate sign that it's better not to even try getting a straight answer from him. Most people like Charlie right away.

He's very warm and sociable, yet he doesn't treat friendship lightly. It is something that means a great deal to him, and his friends are lasting ones. Charlie is from the same Boise, Idaho -- Portland, Oregon area that Mark and Paul come from, and has been their close friend for the past five years. In fact, Charlie was a Raider once before. Even after he left the group ("because of educational reasons"), he still hoped that some day, somehow, he could rejoin them. Now he has. Being a Raider doesn't give Charlie much spare time but, when he can, he likes to be alone (or with one or two friends) and just practice on his guitar, or listen to Howard Roberts, the guitarist he admires the most. □

TEMPT- ATIONS



"Some people think that the bigger you are, the more people expect from you," Mel explained. "For us the hard work has just started.

"This is no joy ride. Show business is our life. We went to become an established group, like the Platters.

"We're surprised at the talent that's wasted. If the average group that makes one hit record tried just a little harder, they could become a great group. But so few of them really care. All they want is the glory. They can't be bothered with the hard work.

"Half of your act is your appearance. Sharp clothes will make you feel better. Some singers dress well off stage but don't think of putting any money into the clothes they wear when they're performing. It's an investment in your future.

"Other singers may dress sharply on stage but can't back up their smart appearance with a good performance. You have to have both, especially in a nightclub where you have to attract and keep the attention of people who might be drinking or are with their girlfriends.

"People ask us if we've been overseas. This country is so vast you don't have to go anywhere else. There are places in America we've been to that most people are dying to see.

"If we had just one club in each state where we could work just one week a year, we'd never have to leave this country."

It's a fact that everywhere they've worked, the Temptations are welcome to return again.

"We want to be known as more than just another singing group. We're entertainers who can appeal to any and everybody," said Mel.

"After years of struggling we've learned to accept success. All groups should have their share of hard times. It would make them a better act and they'd last a lot longer. Even if we don't have another hit record, the stage experience we learned while we were waiting for the big break will keep us working for a long, long time."

We're sure the Temptations will continue to have many more hit records and their smooth, energetic, in-person performances will guarantee them an enthusiastic reception every time they step into the spotlight. □

THE FOUR SEASONS



"But we always try to record things that we can duplicate in-person. Sometimes the people who record us have different ideas...it's a tug of war kind of thing. But with Bobby playing the organ we can recreate a lot of different sounds in-person."

Bob Caudio says, "I don't think there's any formula for a Four Seasons hit. I've written many of our songs and I'd say they fit us better than other groups because of Frankie's vocal range. He can sing close to three and a half octaves.

"Sometimes I sit down and write a song because we have to record something the next day. Other times, ideas just hit me. For example, 'Rag Doll' started with just a title and I wrote a song around it. 'Big Girls Don't Cry' came from a line I heard someone say on a late, late movie on TV.

"Usually I work with the arranger, and the guys in the group and our producer Bob Crewe. We try out every possible idea to make sure we have the best one. We spend three or four days on one song.

"We just do what we like, and, fortunately, the public seems to like it, too."

The Four Seasons were one of the first groups to provide their own musical accompaniment - long before the Beatles started that trend.

"But for about a year and a half we made a big mistake. We didn't take our instruments with us because it was too much of a hang-up. Before that, when we were the Four Lovers, we played instruments all the time.

"Now we find that it saves a lot of time. We don't have to rehearse with back-up groups any more. And we can work up new ideas a lot easier."

Tommy DeVito, guitarist, recalls how he learned to play: "When I was younger I had a godfather who wanted me to have guitar lessons. He sent me to a great professor, a very good teacher. I went to his house for my first lesson and he started showing me how to play the guitar. But he didn't have a guitar pick in his hand.

"When I went home I told my godfather, 'This guy doesn't know what he's doing. He didn't even use a pick.'

"Later I found out the teacher was a great Flamenco guitarist. At the time I thought all guitar players used a pick because that was what I'd seen in a dollar teach-yourself-to-play-the-guitar book.

"That dollar guitar book, plus a lot of hours practicing, was the best investment I ever made."

The Seasons have their own drummer on tour with them now. They'd like to add a few more instruments...another guitarist and some horns. "We want to put a complete review together so whenever we work nightclubs, we can bring our own band with us.

"When we worked clubs in the beginning we did five or six sets a night. Now we only do two shows...three at the most."

Not so incidentally, the pay is a lot better these days.

Bass player, Joe Long, who replaced original Seasons' bassist Nick Massi in 1965, comments on their personal appearances: "Before I joined the Four Seasons I was on the road with a nightclub act. Generally, we were away from home for four to six months. With the Seasons, we're in and out more often.

"It's much more exciting for me because I'm seeing more places than ever before. And audiences are different. I used to work in small clubs and lounges. Now we're playing for five, six or eight thousand people at a time. It's quite a new scene for me and I love it."

The Four Seasons have made a complete circuit from nightclubs to concert halls and back to nightclubs. But for these four groovy guys it doesn't matter where they appear.

"Whether the room is big or small, if you perform and give your all, it'll come off."

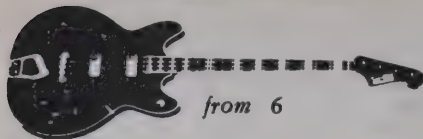
It's certainly come across for the last four years.

The kids who were digging the Four Seasons in the beginning are in college now so they go over real big in the college concerts (that's what they've been doing for the last eight months). Those college kids are the reason why the Seasons sell more and more albums each year.

And there are thousands of new fans buying all those new singles...and all those people going to the nightclubs and...

Well, we doubt if anyone will ever have to ask "Whatever happened to the Four Seasons?" □

BEATLES



"So we keep on doing tracks which can be any style at all. We're not limited that way, or with time any more. We take as much time as we want on a track until we get it to our satisfaction. Before, we had a set time in the recording studio, and that was that. If it wasn't exactly what we wanted, that was too bad.

"Now we take time because we haven't any pressing engagements like tours to limit us. All we want is to make one track better than the last. We make all 'A' sides and never go into the studio thinking 'This will be our next single.' We just make tracks, then listen to them and decide from what we have what will be a single, what will go on to an LP.

"The words are written down, but the music is never, because we can't write music. We play it to each other and soon pick it up, and fool around with it a bit. George suggests something extra, then John adds a new idea, and so on, until we have the music the way we want it. Then we record. Then we forget about it and get on with the next track.

"There isn't any jealousy between us. When John wanted to do a film on his own, we were all happy for him. Now that he's done it, he has passed on to us information about all sorts of things he has learned. That is, as Beatles we become richer in experience. George went to India and told us what he had learned. I wrote film music and found out other things, which I've passed on.

"This rumor we were splitting up was rubbish, too. One would think it is the first time any of us had done anything on his own. John wrote books on his own all along, and we all have side-lines we get on with as individuals.

"Besides, we're all great friends and we don't want to split up. There's never been any talk or sign of it... except in the minds of others.

"In ourselves we don't feel big time at all. It's only when people keep telling us we are big time that we even think of it. But what angers me is when some journalist says I've said something I haven't and describes me as talking in my 'natural zany beat style.' I don't talk in any 'zany beat style'...it's the writer thinking that I should. They give us images and those images are usually very inaccurate.

"We had to change. If you've got the money you don't buy a \$10 camera if you would rather have a \$100 one. Our whole outlook on life is changing because our circumstances have changed our surroundings. But this hasn't done anything to disunite the Beatles. We are going to keep on making better tracks and become better entertainers—as the Beatles." □



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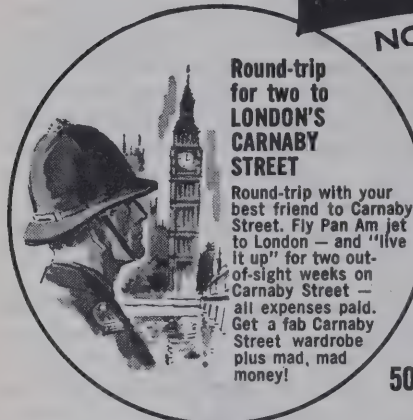
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- Just fill out coupon and mail. Names to be drawn at random by independent organization.
- Everybody wins a prize. No purchase required.
- Drawing for prizes to be made February, 1968.
- Sweepstakes void in States where prohibited by law.
- Employees of Young America Record Club, members of their families and their agency not eligible for prizes.

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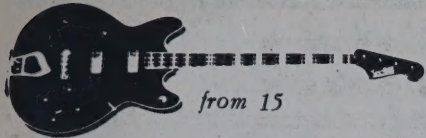
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SIMON & GARFUNKEL



from 15

to rewrite, you can rewrite endlessly. You have to reach a certain point and put it out. Then I'll go on to something else. Otherwise I'd stay on a song for a year. You just put it out and live with it.

"I Am A Rock" was written during one of my most depressing time periods. I did that in the States. I was really down but I realized I couldn't isolate myself. Shortly after that song, I moved to England. That was about two years ago.

"I wrote 'I Wish You Could Be Here' with Bruce Woodley for the Seekers. I did that at the same time I did 'Red Rubber Ball'. I didn't spend a lot of time on it. It was a fun song. 'Red Rubber Ball' was written for the Seekers, too. We had been writing all night and all of a sudden the sun came up and there was the title. They recorded it in their new album, 'Georgie Girl'. I like the Cyrkle's version better.

"When I write a song, I just use the guitar. I add instruments later. My original concept of the song just includes a guitar.

"Onstage we don't work with a band either. Just one guitar. We don't need a group. The feeling or mood of a song is more important than a beat. Once you become accustomed to hearing one guitar, that guitar is like an orchestra - even though it's just miked, it's not amplified. My style of playing is rhythmic. Even though I'm pulling strings, I'm always slapping at it. A song like 'Sounds Of Silence' just doesn't need a heavy beat. You'd have to see a concert to see what I mean. It's quite amazing."

Paul explained the state of most pop music:

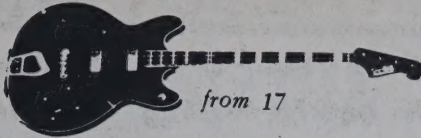
"People don't listen to the words in a song because they don't expect anything to come out of it. Suppose you say 'I'll listen to the words. I'll give these people a break.' But what are they saying - nothing. The reason people don't listen is because they're not worth listening to. People are not saying anything."

"The Beatles have a knack for communication," Art said. "I must admit that they usually use cliches but somehow they come through with sincerity and they become more than superficial lyrics that are superimposed on a song.

"There's a feeling now, that you can go out on a limb which you could never do years ago."

And that's why talented people like Simon & Garfunkel are able to succeed nowadays - and communicate effectively - without really trying. □

SUPREMES



from 17

a steady career. "Where Did Our Love Go" and the many successful follow-ups established the Supremes as a top vocal group.

The Supremes are amused, and pleased, at the changes they've undergone in the past few years. "We look a lot different. The other day we looked at some of our early publicity pictures. The change is like those 'before and after' photos in the magazine ads. When we first started, we didn't even wear make-up."

"There's a difference in our personalities, too. We're not girls any more, we've become young ladies."

The Supremes add that, "We're trying to kill the bad image of many girl entertainers. We keep our act clean, and offstage we conduct ourselves in a feminine and ladylike manner.

"We're on the road a lot and health is very important. We have to think of cleanliness and posture and all the other things they teach in school which a lot of kids never think are important."

The Supremes are three of the best dressed young ladies in show business. "People wonder how we can afford all the nice clothes we wear. What we do is buy things on the lay-away plan at high-quality places. It takes a little time to pay for the clothes, but when we finally get to wear them, it's worth it."

The talented threesome feel close to their fans. "I'm just like them," says Diana. "We want to make people happy and give them what they want to hear." "We're very glad they bought our re-

cords," says Florence, slightly astonished at their string of chart-toppers. Mary, too, is overwhelmed at audience response. "They've been treating us so nicely..... they really have."

Diana Ross, lead singer, wanted to be a dress designer. Now she designs some of the outfits the Supremes wear on stage. Her favorite singers are the Motown Records people, Jackie Ross, Dionne Warwick, Gladys Knight and the Pips and the Dells. Swimming and bowling are her hobbies. Clothing is a major interest. Diana likes "Knit suits.....bright colors...pink...orange...yellow...green. I love hats and shoes and I just bought a Persian lamb coat with a mink collar."

Mary Wilson, the only Supreme who wasn't born in Detroit, is from Greenville, Mississippi. Nancy Wilson, Dionne Warwick, the Four Tops, The Temptations and Gene Pitney head her list of favorites. Mary bowls for relaxation and, like Diana, is crazy about clothes, "especially knit suits." She still feels great every time she hears a Supremes' record played on the radio and remembers the days of their first record when she would run to turn up the radio every time the song was played.

Florence Ballard is twenty-three years old, as are all the Supremes. She's responsible for the group's name. The trio used to be the Primettes, because they were the sister group to the Primes. "But after we cut our first record, someone handed me a list of fifteen names and asked me to pick one. I thought 'Supremes' was good, so that's what we became." Florence digs The Temptations, Nancy Wilson, Aretha Franklin, Barbra Streisand and "all types of music." She enjoys bowling and buying clothes, too.

Recently Florence left the Supremes to go into the Antique business. She will be replaced by Cindy Birdsong of Patty Labelle & The Blue Bells. □



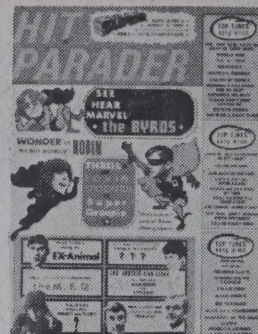
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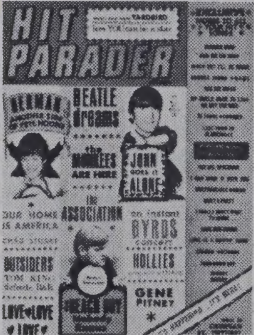
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How John Sebastian writes his songs
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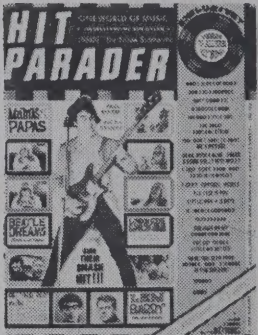
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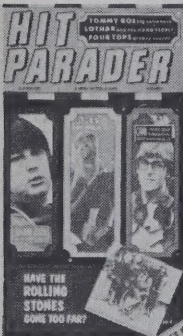
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The Critters are very, very happy
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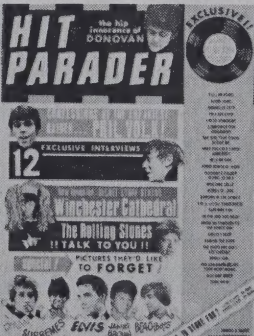
DEC., 1966
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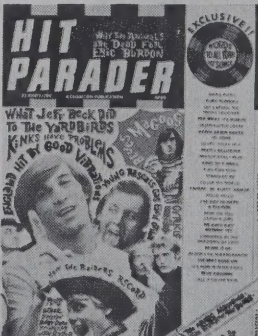
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On the set with Gary Lewis
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Sonny & Cher, Dylan, Paul Revere & the Raiders, Joe Tex



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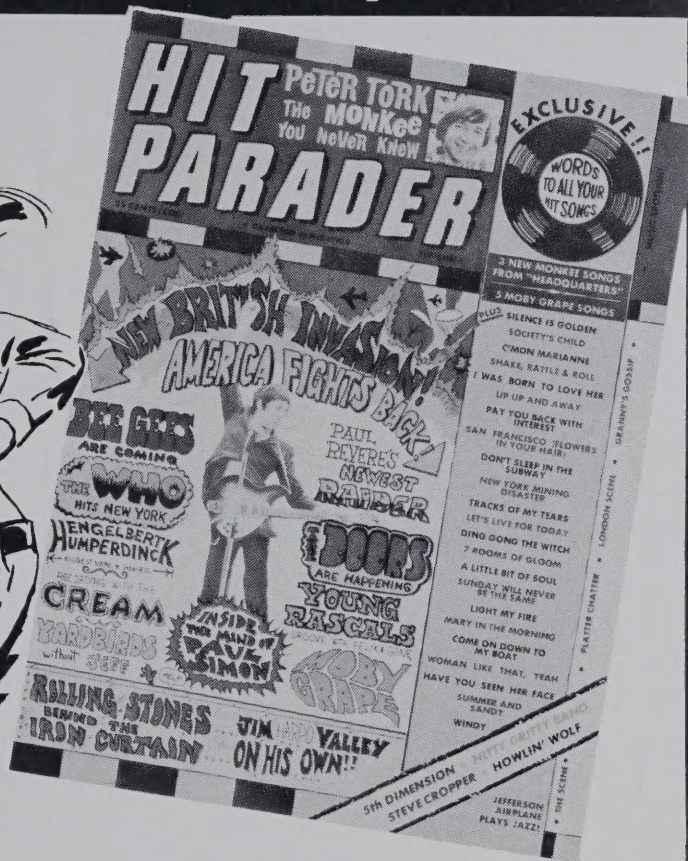
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